

Mr. Shoener

THE
INLAND
PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES

August, 1917

VOLUME 59 • *Price Thirty Cents* • NUMBER 5

SIGMUND ULLMAN COMPANY

(ESTABLISHED 1861)

Manufacturers of
PRINTING INK



NEW YORK
CHICAGO
CLEVELAND



The COMPOSITE BOND PAPER Suitable for the Greatest Variety of Uses

Of course, you carry a stock of bond papers on hand, but have you ever considered reducing the number of grades? Have you ever thought of the savings that can be made? In National Bank Bond, we offer you a quality that will answer for ninety percent of your bond paper requirements.

NATIONAL BANK BOND

Some bond papers are too smooth, others too rough to permit a wide range of usefulness, but in National Bank Bond we have struck the "happy medium." It will take pen and ink writing perfectly, and for lithographing as well as printing and engraving there's no better bond paper made. National Bank Bond has a bright, pure color, a handsome appearance, and is moderate in price.

National Bank Bond has been the favorite with a great many printers for over a score of years. One reason for this is that the paper can always be depended upon—it is a time-proved "Butler" Standard.

If you are for buying efficiency, you'll be for National Bank Bond after you have inspected samples. Write us.

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ESTABLISHED 1844

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*Have your
Customer
make
this Test—*

WHEN submitting various samples of writing paper ask your prospect to dictate a letter to his stenographer. Let her type it on any sheet of equal price or lower price than Worthmore Bond. Then ask her to type the same letter on

WORTHMORE BOND

The letters themselves will be your best argument. When he compares the cost per sheet of the various papers under consideration and balances these items against the dignity and impressiveness of the letter on Worthmore, he will realize that true economy dictates the selection of the better paper.

The cost of his own time and of his stenographer's labor, the postage, the printing, and the general overhead are constant, probably about thirteen cents per letter. One tenth of a cent will more than cover the difference between the cost of the cheapest sulphite sheet and the sheet of Worthmore Bond.

A similar test in your own plant will likewise convince you that Worthmore Bond should be the standard bond paper for your own business.

Ninety-seven Items carried in stock. Immediate Deliveries in all markets. Samples and prices on request.

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ATLANTA

**BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE**

New York Office—Astor Trust Bldg.

Chicago Office—208 S. La Salle St.



These Master Printers

Have Installed

STANDARDIZED INTERTYPES

Franklin Printing Co.,
Philadelphia _____ 4 Model C's

Munsey's Magazine,
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Philadelphia _____ 2 Model C's

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New York _____ 4 Model B's
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ALL BOOSTERS FOR
"The *Better Machine*"

INTERTYPE CORPORATION

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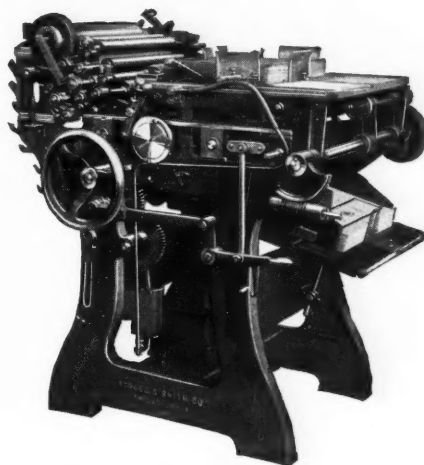
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8,000 Impressions
Per Hour



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience, with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

STOKES & SMITH CO.

Northeast Boulevard, PHILADELPHIA, PA.

London Office: 23 Goswell Road

The Complete Flexibility of the Monotype takes all the limitations out of the Composing-room

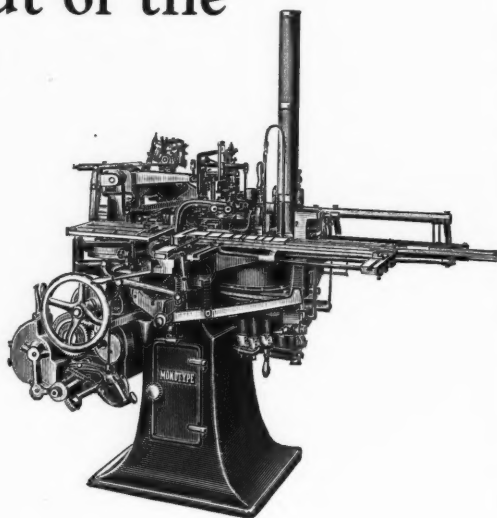
Besides setting the plain matter for booklets, circulars and periodicals, it handles with equal ease the most intricate tabular matter, the most complicated catalogs and price-lists, which are impossible except at greatly increased cost on other machines or by hand.

In what would be idle time for the other machines the Monotype makes all the Type, Leads, Slugs, Rules, Borders, and spacing material necessary to keep all the hand compositors working all the time on productive work without having to lose a minute in hunting sorts or tearing down old jobs to get material to work with.

Every hour of every compositor is made a productive hour and all limitations are removed from the composing-room.

No job is too big for the plant to handle, nor too intricate to be handled on the Monotype with economy.

And the benefit reaches over into the pressroom, where the new type in every job reduces the make-ready time fifty per cent.



*It Improves the Quality
It Increases the Quantity
It Reduces the Cost of the Output*

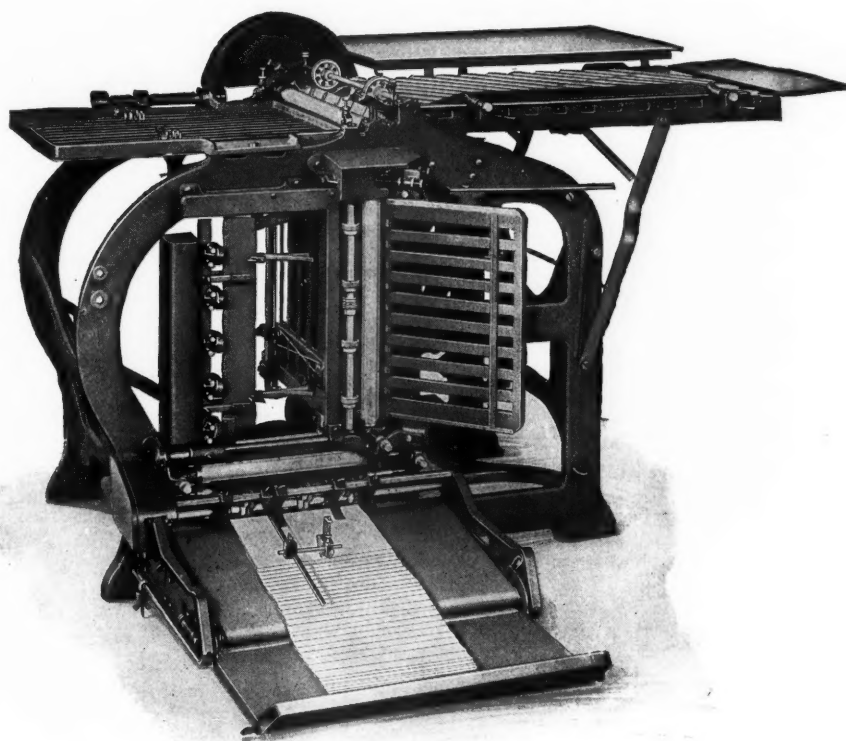
LANSTON MONOTYPE MACHINE
COMPANY, PHILADELPHIA, PA.

NEW YORK

BOSTON

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Help Uncle Sam and Yourself By Conserving Labor

IN these times of high wages, and vacancies caused by the war, any machine or equipment that will save time and "speed up" production in your shop will be rendering double service—to you, the employer; and to Uncle Sam. Present conditions demand greatest efficiency; and greatest efficiency means biggest profits for the employer.

One of the many advantages of the "Cleveland" Folding Machine is the big saving it effects in folding labor costs, because it can be operated successfully by a boy or girl of ordinary intelligence; changes from one form to another can be made in not more than 15 minutes; and the "Cleveland" will fold the sheets just as rapidly as they can be fed to it—there is no timing device to limit the number of folds per hour

*It will pay you to "Cleveland-ize" your bindery.
Investigate, to-day!*

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GENERAL OFFICES AND FACTORY: CLEVELAND

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Old Shelburne

Commended for Commercial Stationery

Old Shelburne is an inexpensive stock that is just as carefully finished as many of the finest papers.

After being loft-dried, in the most approved way, every sheet of Old Shelburne is hand plated. The result of this care is that Old Shelburne is a really remarkable sheet for the money—firm and strong, with a splendidly finished surface, that invites the pen and insures excellent printing results.

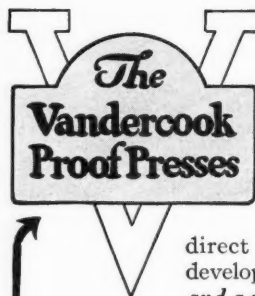
This is an undeniably attractive paper, besides being a thoroughly practical business stock. For booklets, folders, stationery and similar advertising literature, Old Shelburne is entirely adequate and satisfactory.

Let us send you samples—
your customers will be glad
to know about Old Shelburne

**Price to Printers: 19c per Pound, in Case Lots,
East of the Mississippi**

Mountain Mill Paper Company

Lee, Berkshire County, Massachusetts



*—the Presses that
Revolutionized
Proofing!*

Buy only genuine Vandercook Proof Presses direct from the creator and developer. *Three distinct styles and a number of different sizes:*

Composing Room Cylinders Roller Series Presses Rocker Series Presses

All genuine Vandercook Presses have a rigid, immovable bed, and greater accuracy and rigidity of impression than any other printing press.

If you need additional proofing facilities you will stand in the light of your own advancement unless you investigate the Vandercook Proof Presses as they are now built. Address

THE VANDERCOOK PRESS

*Originator and Developer
of the Modern Proof Press*

559-565 West Lake Street, Chicago

Printers—

If you want to produce
**Highest Quality
Printing**
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There is Money in Making Gummed Labels

if you use the paper made by

SAMUEL JONES & CO.

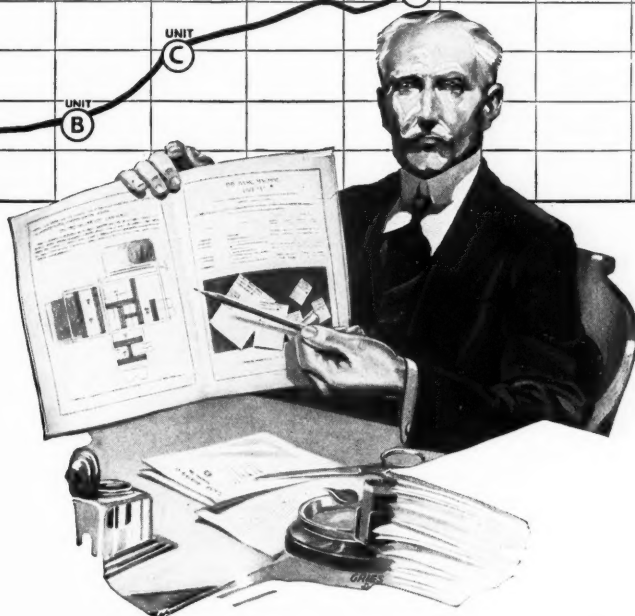
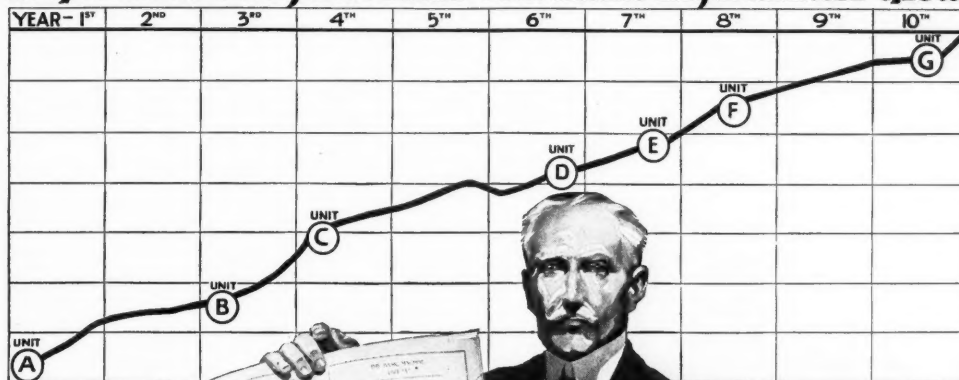
It is non-curling, gives perfect register in any number of colors, and will not stick together through atmospheric conditions.

Write for Sample-book and Prices

Booklet of specimen Poster Stamp Shipping Labels will also be mailed on request

Samuel Jones & Co., Waverly Park, N. J.

"It Grew with my Business and made my Business Grow"



DEXTER FOLDER No 189

Get This Instructive Booklet

YOU WOULD LISTEN if some one told you how to equip your plant so that its capacity could be increased as your needs require, without tying up your capital unnecessarily.

We can tell you how to accomplish this with your jobbing folders. And all it will cost is a two-cent stamp to ask for our new booklet describing the unit system of constructing our No. 189 type folder.

It shows in picture and text just how you can start with the basic unit and add any or all of *six additional* units whenever the nature of your business justifies.

It is an interesting booklet whether or not you may be in the market just now for a folding machine. It contains information about folding which you will need if you are going to profit from the enormous demand for printing now sweeping the country.

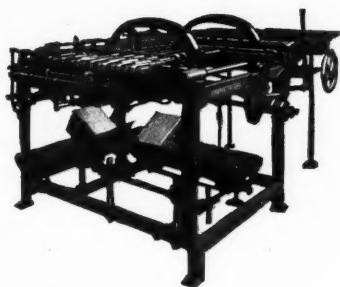
Why deprive yourself of this helpful booklet?

Please write for it on your business stationery.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto





Oswego Machine Works' Business Doubles Every Five Years

Another acre of space is now being prepared for manufacturing the increased quantities of Oswego Rapid-Production Cutting Machines required by the various paper making, printing, lithographing, box, textile and allied trades.

The steady advance of the Oswego business is due to three things; first, because Oswego Machine Works specializes exclusively upon the sole manufacture of cutting machines; and, second, because Oswego Machine Works guards the reputation of the name Oswego by offering a new Oswego cutting machine only when it excels; and, third, because of the need of this new mechanical tool in the arts and manufactures and their dependence on it.

Such remarkable results as increasing the output ten times on a single Oswego cutter in one instance, and 600%, 300%, 200%, and 100%, in a number of cases, to say nothing of many 50%, 30% and 20% gains, have been secured by the Oswego method of full study of each particular problem by itself, and then furnishing an Oswego cutter equipped with Oswego devices especially adapted to it.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

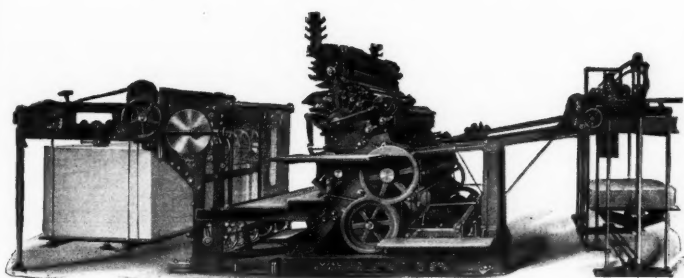
New York Office: Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

The SCOTT Six-Roller Rotary Offset Press *with Patented Pile Delivery*



Sizes: 34 x 46 inches, 38 x 52 inches, 45 x 65 inches

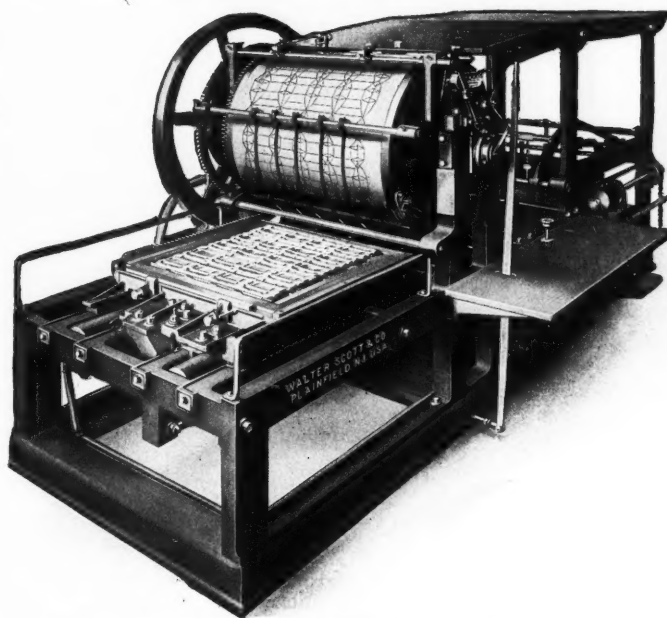
does away entirely with the handling of freshly printed sheets, as the product is placed on delivery board which is lowered automatically to truck and wheeled away, from either side of press or in front as desired. This delivery can be placed on any of our offset presses.

The SCOTT Cutting and Creasing Press *with Patented Reciprocating Delivery*

is the fastest running press for cutting and creasing on the market to-day. It will take a maximum form 28x35 inches, and will run at a speed of

2,800 per hour

This press was built especially heavy for this work and has four wide-faced steel-shod tracks; also two air chambers on each end of the machine.



It's a Winner!

Sizes: 30 x 36 inches, 40 x 47 inches, 48 x 69 inches

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: 1457 Broadway

CHICAGO OFFICE: Monadnock Block



Good Paper Means Good Printing

To educate a customer to want good printing will make him less likely to listen to the lowest bidder.

As the man who buys a wonderful painting wants a suitable frame, so buyers of good paper want printing in keeping — or to put it the other way about, buyers of good printing want good paper. Any way you care to figure it, the two go together.

Therefore, in educating the public as we do to want

Old Hampshire Bond

we are helping you to educate them to want good printing. Selling good printing and paper for letterheads is perhaps easier than for booklets and catalogs—in the beginning at least—and you are starting your customer in the right direction.

Let us tell you what we are doing towards raising the standard of good paper and printing, and how we can co-operate with you towards this end.

HAMPSHIRE PAPER COMPANY

Makers of OLD HAMPSHIRE BOND

We Are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

"Universal" job press
driven by Type BSS 1h.
p., 1200 r.p.m. motor,
mounted on pedestal
and foot control.



Printing Presses Operated by These Motors Save Time and Money

Press is started and stopped by means of switch, enclosed in box, and interlocked with brake lever. Releasing the brake starts the motor; applying the brake stops the motor.

WRITE FOR BULLETIN No. N-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY



Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

Our Perfect Printing Plates

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that

makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES

**"Wear Like a Pig's Nose"
and register to a "Knat's Hair"**

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE CO.
24-30 SOUTH CLINTON STREET Chicago Franklin 2263-2264 Automatic 53-753

JAENECKE-AULT CO.

Successors to

THE JAENECKE PRINTING INK CO.

CHAS. H. AULT, President and Treasurer

Don't You Believe It!

No one concern can make all the dyes required for the multifarious dry colors needed in printing ink making. It isn't done—anywhere—in Germany or any other country. Ask those who know. **WE DON'T MAKE** our dyes! But we do **SELECT** the best obtainable, and from them we make our Dry Colors, and from them are made

OUR INCOMPARABLE INKS

Branch Offices in

New York Baltimore Chicago
And From Jobbers Everywhere

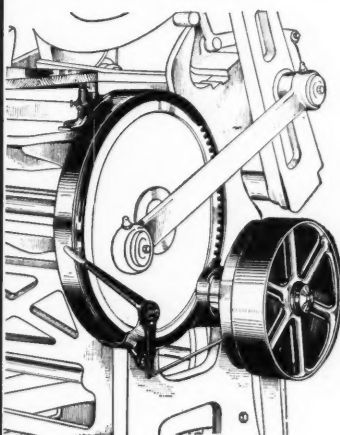
Export Orders Intelligently and Honestly Executed on
Satisfactory Terms of Payment. Inquiries Solicited



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

This is an American corporation owned and operated by Americans

THE HORTON Variable Speed Pulley and Guard



IT FITS
THE
SPEED
TO
EVERY
NEED

Horton Manufacturing Co.
Minneapolis, Minn.



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OF GENERAL ELECTRIC COMPANY



Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

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**"Wear Like a Pig's Nose"
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There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

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OUR INCOMPARABLE INKS

Branch Offices in

New York Baltimore Chicago

And From Jobbers Everywhere

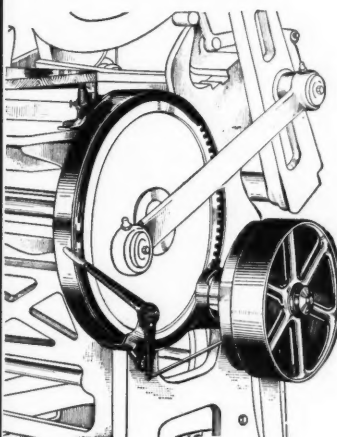
Export Orders Intelligently and Honestly Executed on
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**FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.**

This is an American corporation owned and operated by Americans

THE HORTON Variable Speed Pulley and Guard



IT FITS
THE
SPEED
TO
EVERY
NEED

Horton Manufacturing Co.
Minneapolis, Minn.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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DES MOINES

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1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

The "Kidder" is the Press

that enables you to do exclusive specialty printing
—complete at one operation!

Remember that name, and when you want a press of

**CAPACITY + OUTPUT + RELIABILITY
= MORE PROFIT minus COMPETITION**

you'll go to the trouble of writing for particulars on how some one style of "KIDDER" deserves a place in *your* plant, in *your* territory and on *your* work.

When you arrive at the point where you must replace less efficient, slower presses

and want to be sure of getting equipment that will give you the biggest advantage in the race of competition, *remember that name "KIDDER."*

KIDDER presses find their way into shops which go the limit on efficiency.

KIDDER presses are favorites with keen printing-house managers — especially with those who are tired of competing with every "little shop around the corner."

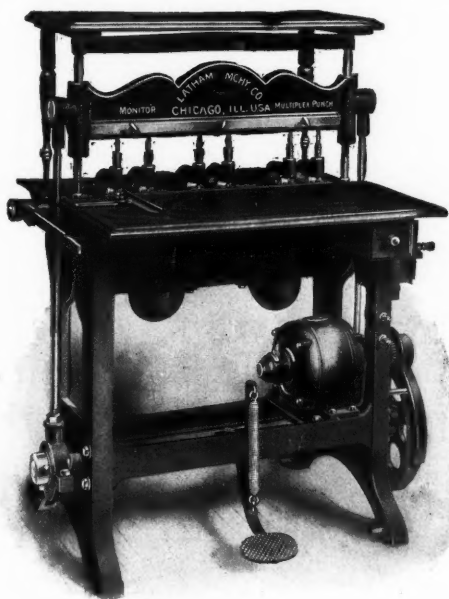
Remember! Better not trust to memory. Write for information to-day and consider this good proposition at your leisure.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

Latham's MONITOR Multiplex Punch



When buying
a punching machine

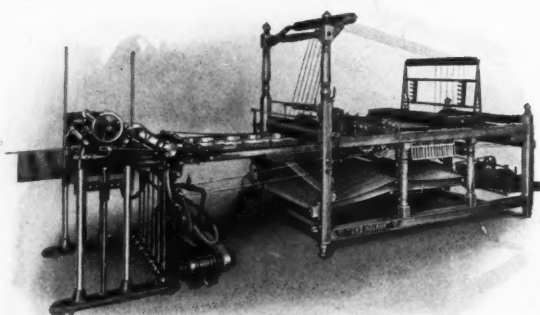
don't overlook the fact that the cost of the machine itself is much less than the cost of the various style punching members you will eventually buy. Therefore, a machine which is not mechanically correct, and which does not drive the punches, as they should be, nor with the proper force, will eat up your profits by ruining expensive punches and dies.

Latham Machinery Co.

NEW YORK
45 Lafayette St.

Ann and Fulton Streets
CHICAGO, ILL.

BOSTON
130 Pearl St.



HICKOK Automatic Paper Feeder

This feeder is a finished product. It is as efficient in Job Ruling as on long runs. It has no equal on the market to-day. No one who does paper ruling can afford to be without this efficient profit producer.

Write for prices and circular of names and letters of satisfied users.

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

"Checks are money"



Good work for you

Every bank you persuade to use checks on National Safety Paper withdraws a tempting invitation to forgery.

There's some satisfaction in selling something that benefits everybody. It gets up the enthusiasm that makes sales easier.

Send for samples of National Safety Paper.

George LaMonte & Son

Founded 1871

61 Broadway New York City

Charles Hellmuth Inc.

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

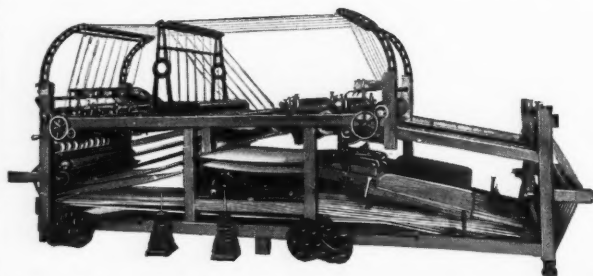
WORLD'S STANDARD 3 AND 4 COLOR
PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street

CHICAGO: 536-8 South Clark Street

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-line quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

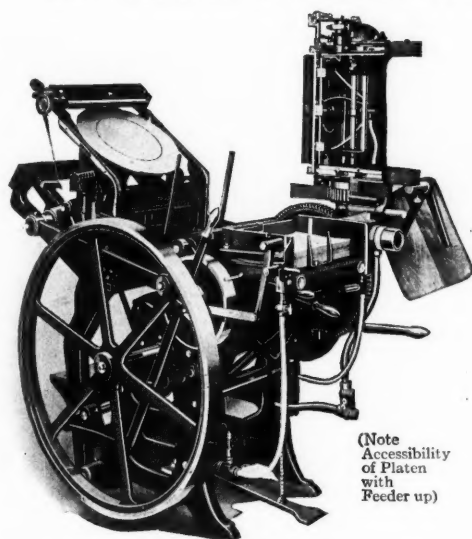
SPRINGFIELD, MASS.

The Miller Feeder and the Labor Problem

Why be dependent upon man labor to feed your platen presses during these strenuous times when *two Miller Platen Press Feeders and one operator* to look after all form changes and machine adjustments *will deliver more work than four men feeders?*

We can prove in your own shop and under your own conditions that the Miller Feeder is as indispensable a money saver as the Miller Saw-Trimmer, the standardizing machine for the composing room.

The Miller Feeder is compact, simple to adjust and to



(Note Accessibility of Platen with Feeder up)

operate, minimizes spoilage, insures steady feeding with perfect register, doubles production and reduces operating cost.

With a further shortage of labor inevitable, wise printers are adding Miller Feeders as the only means of solving their big problem.

Over 1400 Miller Feeders in Successful Operation

WRITE FOR DESCRIPTIVE MATTER AND PRICES

MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, PA.

NEW YORK OFFICE, 60 BEEKMAN ST.

CHICAGO OFFICE, 550 S. CLARK ST.

Open Up the

Get hold of these up-to-the-minute tools

They will clear away all obstacles that may be blocking your way to a big prospective customer.

Show him that you can give him valuable ideas as well as good printing—ideas are the things he wants.

We show you how to show him

We have prepared a series of thirty portfolios, each one of which tells how a certain kind of commercial organization can speed up its printing and standardize its office forms.

A great number of business firms will find valuable suggestions in type or paper in these portfolios. Printing problems are solved so that the eye can see the colors and the hand feel the quality of the paper.

Be the first to show your prospect his portfolio

Suppose *your* big prospect should ask *you* for his Hammermill Portfolio tomorrow?

Write us today and forestall him—get a complete set of portfolios. A partial list of the lines of business for which we have prepared special portfolios will be found below.

PORTFOLIOS OF HAMMERMILL BOND

A separate special Portfolio for each line of business listed below

Banks and Trust Companies	General Business Firms	Professional Men
Mail Order Houses	Advertising Departments and Agencies	Fraternal Orders
Insurance Companies	Newspaper and Magazine Publishers	State and Municipal Departments
Department Stores	Farms and Estates	Real Estate and Insurance
Railroads	Inter-Office	Hospitals and Institutions
Wholesale Houses	Retail Stores	
Hotels and Clubs		
Schools and Colleges		

Portfolios that apply to any line of business

The Signal System (use of colored papers to increase office efficiency)	How Your Letterhead Can Help to Sell Your Product
Vital Statistics (forms designed by efficiency experts)	Form and Follow-Up Letters at Less Cost
	How to Standardize Your Stationery

Portfolios for Printers, Lithographers and Engravers

Special Portfolio for Printers (all printed samples)	Portfolio of Printed Letterheads
Special Portfolio for Lithographers (all lithographed samples)	Portfolio of Circulars, Price Lists, etc., on Hammermill Bond
Special Portfolio for Engravers (all engraved samples)	Portfolio of Hammermill Bond Envelopes
Portfolio of Letterheads and Forms designed by Will Bradley	Small Coat Pocket sample books showing all colors and finishes

Hammermill Paper

Path to Profit



And remember —
you can get Hammermill
stock when you want it.
Hammermill lines are:

HAMMERMILL
BOND


HAMMERMILL
LEDGER

HAMMERMILL
COVER


HAMMERMILL
SAFETY

When you want service as well as
quality — think of Hammermill.

Company, Erie, Pa.



GREATEST TIME SAVER
PERMITS OF PRINTING - TURNING
PRINTING AND BINDING ALL SAME DAY



OF THE AGE
THE PROOF OF VALUE - TONS SOLD
AND HUNDREDS OF REPEAT ORDERS

WITHOUT SLIP SHEETING

The Queen City Printing Ink Co.

CINCINNATI, OHIO

Boston
Philadelphia

Rochester
Detroit

Chicago

St. Paul
Minneapolis

Kansas City
Dallas



MOBILIZE FOR BIG BUSINESS!

DURING the months that are to follow, the element of most vital importance to every printer is his *productive possibilities*. He must do *more work quicker*—and *better work cheaper*.

We offer you the STONEMETZ TWO-REVOLUTION CYLINDER PRESS on a dollars-and-cents-saving and a maximum-production basis. First—it will cost you less to buy, cost you less for maintenance and cost you less in depreciation than any other two-roller, two-revolution press. Second—it will give you a quality and quantity production equal to or better than any other two-roller, two-revolution press. Remarkable productive records are the rule with the STONEMETZ—not the exception. Third—Stonemetz simplicity and accessibility make it an easy and economical press to operate—quick make-ready means minimum lost running time—increasing production and profits in direct proportion.

So we say, mobilize NOW for big business with one or more STONEMETZ presses—the time is ripe while deliveries are prompt. Orders placed later may have to wait. Write to-day for descriptive matter, samples of half-tone and color-work, and prices and terms.



THE CHALLENGE MACHINERY CO.

Factory and Main Office, GRAND HAVEN, MICH. New York, 38 Park Row. Chicago, 124 S. 5th Ave.

The proper Westinghouse Motor and Control

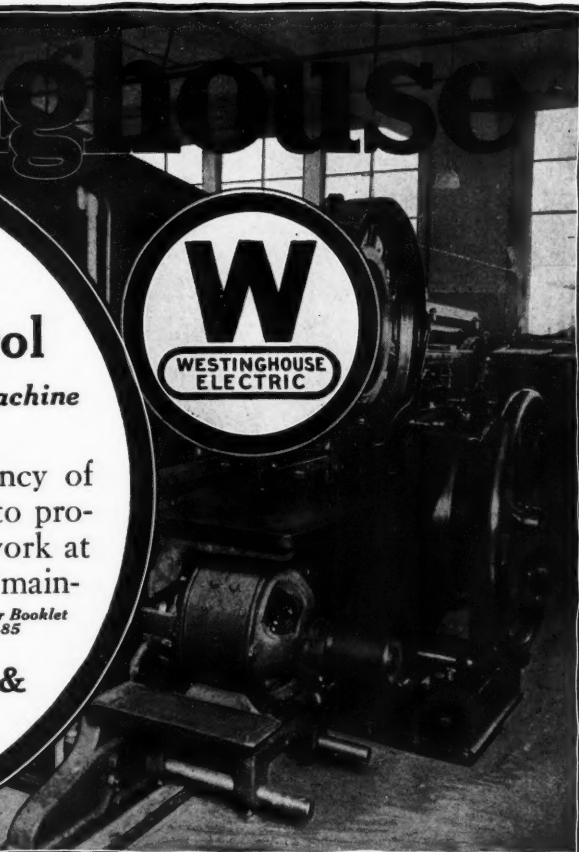
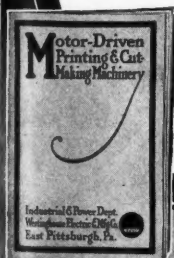
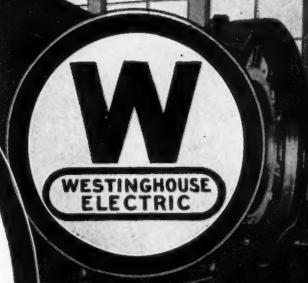
*can be supplied to drive any machine
used by the printer*

The great reliability and efficiency of these motors enable their user to produce the maximum amount of work at minimum operating and maintenance expense.

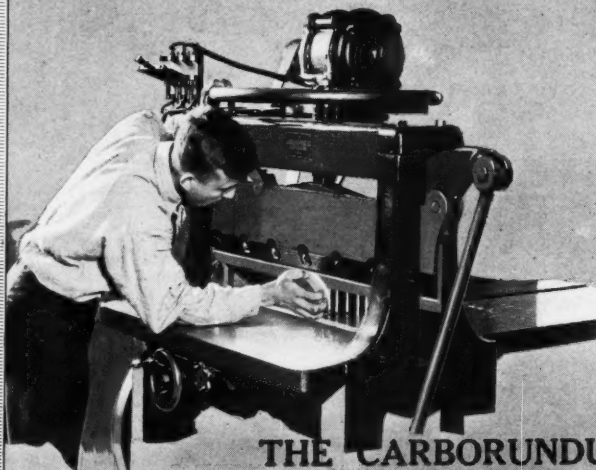
Write for Booklet
3185

Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pa.



The Economy of a Sharp Paper Cutter Knife



NO printer questions the fact that a sharp, smooth, easy-cutting paper knife is an economy. A dull knife spoils stock—wastes time. You can keep your paper cutter knife keen. You can keep it on the job longer without grinding with a

Carborundum Machine Knife Stone

A sharpening stone made from the hardest, sharpest, fastest cutting material known.

*From your hardware dealer
or direct, \$1.50*

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.

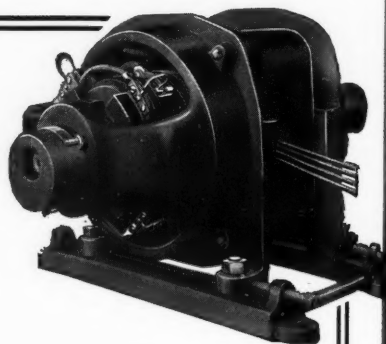
NEW YORK CHICAGO PHILADELPHIA CLEVELAND CINCINNATI BOSTON PITTSBURGH MILWAUKEE GRAND RAPIDS

Better Press Work— Lower Current Cost—

With Kimble



A. C. Motors



If you are using, or can get, Alternating Current Electricity, we can cut your power bill away down.

Yes, and increase your output per press, while reducing spoilage.

Kimble Printing-Press Motors give you absolute and flexible control of speeds and reduce the amount of electricity metered every time you reduce the speed of any press below its maximum.

On other motors you consume the maximum amount of electricity all the time, because the only way they can

reduce speeds is by converting part of the current metered into heat.

Just stop to think: How many minutes in any day is any press operated at its maximum speed?

And the other point—that of the personal equation of the feeder. Give him instant and flexible control of speed and you give him a confidence that enables him to work up to and hold high speed without use of the throw-off, or spoilage of stock.

All this is too important to be overlooked another day.

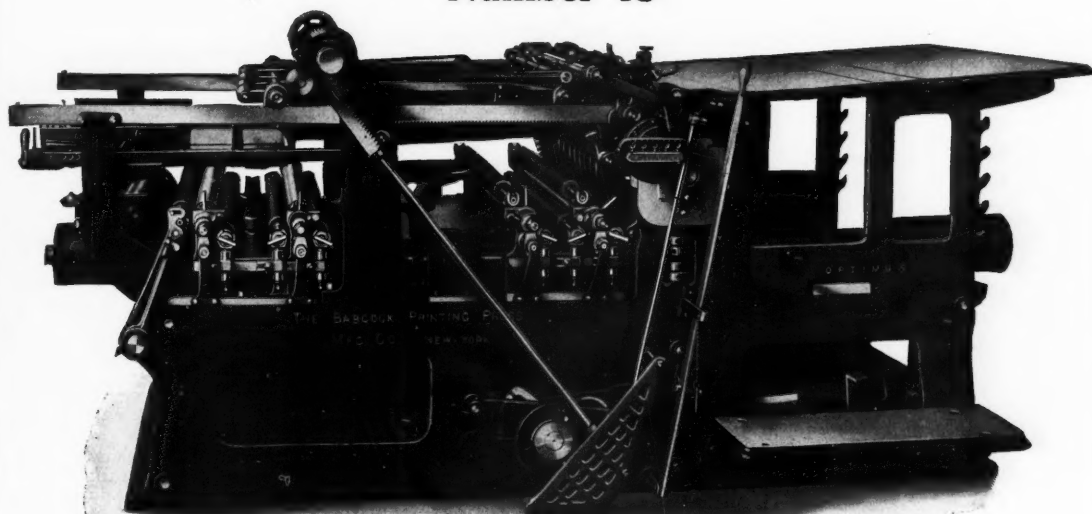
Write us now, and let us show you how and how much we can cut your costs and increase your output.

KIMBLE ELECTRIC COMPANY

635 North Western Avenue, CHICAGO

The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25 x 38 sheet and can print a 26 x 40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

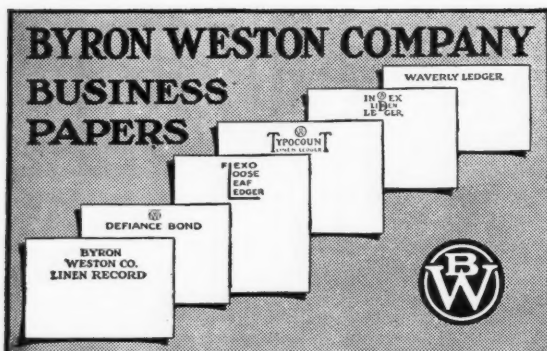
38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle

Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.



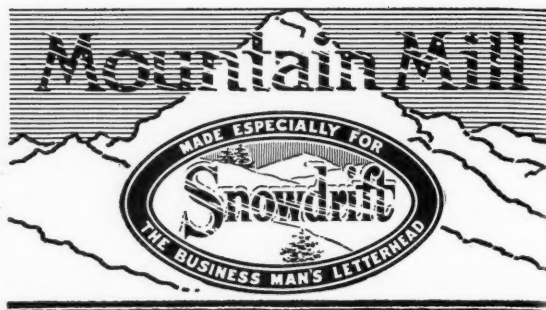
Safe and Satisfactory

From every point of view, Byron Weston Company Business Papers are safe and satisfactory for printer and customer. They are absolutely reliable; their perfect finish, remarkable texture and strength never vary. Every sheet is flawless; three careful sortings remove the imperfect stock, so that what you get is entirely first-grade. You are unquestionably safe in guaranteeing Byron Weston papers to give complete satisfaction to your customers. They are endlessly durable. Constant handling, frequent erasures, long use and atmospheric changes will not noticeably affect the strength or surface of this paper. The color will remain a clear, clean white for an indefinite period.

Each line is particularly adapted in every way to the purpose for which it is intended.

Be sure to have complete samples, try sheets and prices.

BYRON WESTON COMPANY
"The Paper Valley of the Berkshires"
 DALTON, MASS.



A Novelty that is Pleasing and Practical

Strikingly effective printed matter is one of the necessities of modern business. Your customers can't afford to use stuff that is mediocre, that will just "get by." And it is your affair just as much as theirs to see that the printing they send out is the attention-getting and sales-bringing kind.

Printing on *Snowdrift* is sure to be distinctive. Its surface is made to print in those clean, even impressions that make the printed sheet pleasing and easy to read.

The dazzling whiteness of *Snowdrift* commands instant attention, and its unusual and beautiful texture never fails to please.

Snowdrift is moderately priced and well within the reach of the average buyer, and yet possesses to a marked degree the dignity and individuality that discriminating buyers demand.

Try out our samples, sent at your request, on your own press—and show them to your customers.

MOUNTAIN MILL PAPER COMPANY
 LEE, BERKSHIRE COUNTY, MASSACHUSETTS

PRINTING INKS LITHO INKS VARNISHES DRYERS etc.

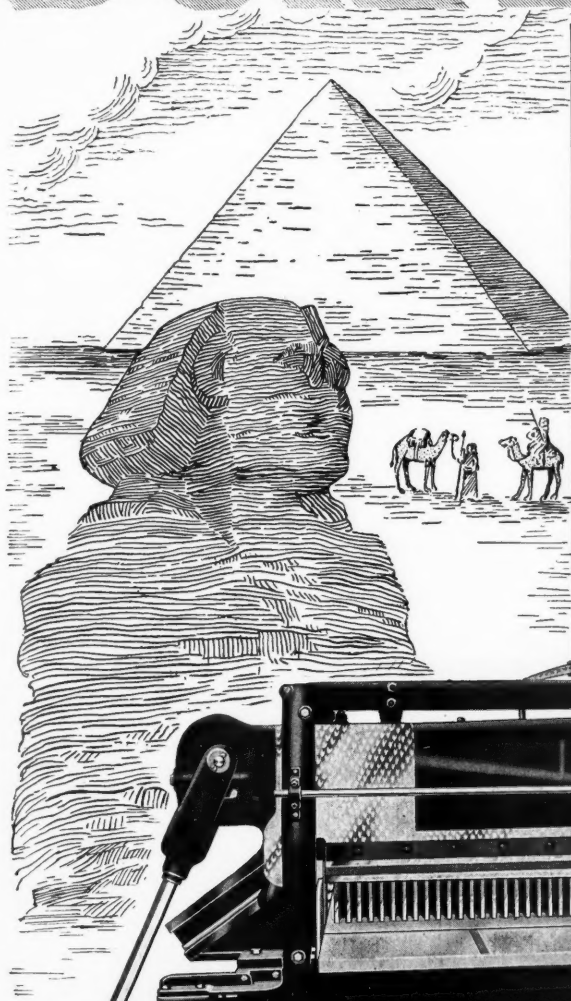
SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BRANCHES

BOSTON, MASS.	CLEVELAND, O.	ST. LOUIS, MO.	WINNIPEG
PHILADELPHIA, PA.	CHICAGO, ILL.	TORONTO	BALTIMORE, MD.

DURABILITY



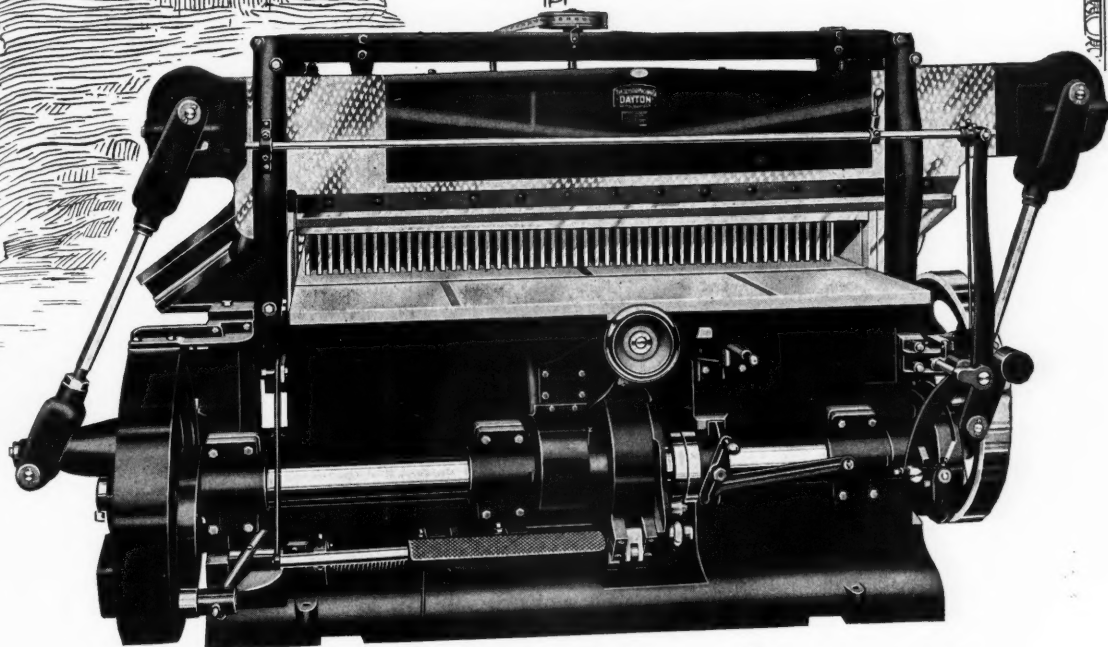
SINCE the days of the Pharaohs, the Pyramids and Sphinx have been symbolical of Durability.

Since the day of the first Seybold Cutter, these machines have been famous for their Durability.

Seybold "Dayton" Cutters are built to stand the heavy service they are required to give, and they continue to serve their owners faithfully for years after their purchase price has been charged off to depreciation.

Greater Durability is like an extension of service without cost.

Demonstration on request.



The Seybold Machine Company

Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES:

NEW YORK.....	THE SEYBOLD MACHINE CO., E. P. Lawson.....	151-163 W. 26th St.
CHICAGO.....	THE SEYBOLD MACHINE CO., C. N. Stevens.....	112-114 W. Harrison St.
ATLANTA.....	J. H. Schroeter & Bro.	The J. L. Morrison Co.
DALLAS.....	Barnhart Bros. & Spindler	Toronto Type Foundry Co., Ltd.
SAN FRANCISCO.....	Shattuck-Ny Machinery & Supply Co.	Smyth-Horne, Ltd.
	TORONTO.....	
	WINNIPEG.....	
	LONDON.....	

Please Mention THE INLAND PRINTER When Writing to Advertisers.

An Open Letter

To The National Dairy Council

SUBJECT: "Substitution"

GENTLEMEN:—

In your Advertising Campaign you are demonstrating the folly of buying substitutes for good, wholesome, pure butter.

Your campaign is similar to the campaign in which we are engaged, because we are endeavoring to prove the folly of buying substitutes for good, attractive and satisfactory printing.

To our mind there is no substitute for either. The problem is to convince users of our two products that in using substitutes they are practicing expensive economy.

The woman who saves a few cents a week by using a substitute for butter is in much the same position as the man who saves a few dollars by using a substitute for good printing.

The Henry O. Shepard Company is an exponent of "pure" printing—printing that is clean, good to look upon and tasty—printing that will create in the mind of the prospective buyer a desire to accept the merchandise advertised *and no other*.

We pride ourselves upon our reputation as "Salesmen-Printers." Our organization comprises men with technical turn of mind who can make type talk. It also includes men who have originated and planned advertising campaigns for firms with world-wide reputations.

Because of this experience we can visualize a proposition from the view-point of the man you are trying to sell—not the man who is to pay your printing bills. We can help you secure better results from your printed matter.

Let us work with you in your campaign against substitutions. Let our Sales Promotion Department cooperate with you and assist you in the planning and designing of your "Printed Salesmen."

Why not send for our representative and get acquainted with us now? If you are searching for a design or copy idea we will supply it promptly.

Very truly yours,

THE HENRY O. SHEPARD COMPANY

JAMES HIBBEN

Phone Wabash 2484

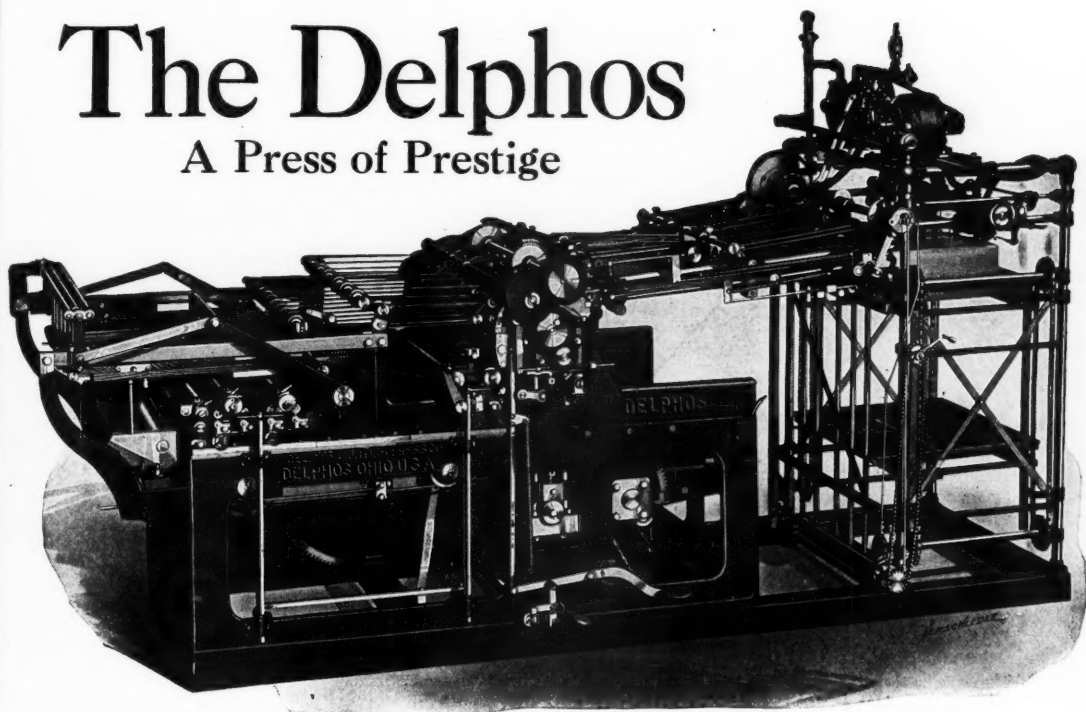
Vice-President and General Manager

Note

This is the fourth of a series of open letters calling attention to the facilities of The Henry O. Shepard Company for the handling of individual printing problems.

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

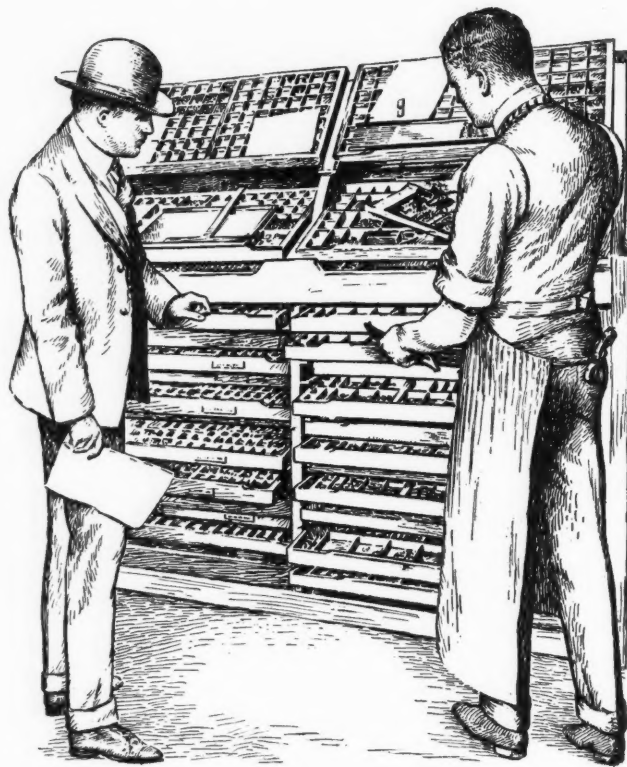
A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO



Does Your Composing-Room Inspire Confidence

in your customers, or is it a department you try to hide from "outsiders"?

An unsightly, antiquated equipment will not only lose customers, but if you hide it from yourself it will do worse still—lose profits for you.

Modern Hamilton Equipment in your composing-room will accomplish many important things.

It will reduce floor space required.

It will reduce footsteps, and thus increase profits.

It will bring system and order to your establishment, which will make it easier to get and hold good customers and good workmen.

*A visit from our Efficiency Engineer
will be mutually profitable. Say when.*

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

FOR CATALOGS & BOOKLETS



**SAMPLES
■ OF ■
PRINCESS
COVER ■
PAPER**

WHITE & TWELVE COLORS

A Sensible Cover Paper

The really important consideration in the preparation of a booklet or catalog is its suitability for the purpose in hand. The exactly appropriate thing can not fail to be beautiful and satisfactory. Cheap ugliness or commonplace "prettiness" is never in keeping with a serious business proposition.

Strength and wear-resisting fiber are absolutely necessary in covers of advertising folders, booklets and catalogs of all kinds. *Princess Covers* are practically indestructible. They are also beautiful. The texture is splendidly firm, taking the strongest punch of the embossing die without bursting or cracking.

The *Princess* colors are unusually handsome, and very practical. Have you seen the beautiful new *Princess White*?

An interesting and convenient new sample-book of *Princess Covers* is ready to go forward at your request.

Shall we include a copy of the latest *XTRA*, the "different" house organ?

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

Selecting Thin Papers

When you buy thin paper for invoice blanks and other printed forms of which manifold copies are to be made, or for copies of letters, records, etc.,

You are not buying PRICES —
You are buying SERVICE.



Yes, it is wise to select thin papers for what they are and what they will do.

ESLEECK'S ONION SKIN, MANIFOLD and thin bond papers will solve the problem for you.

Sold by Leading Jobbers

Esleeck Mfg. Company
TURNERS FALLS, MASS.

Write Dept. B for Samples

Challenge Rigid-Rim Galleys

Strongest Steel Galley Made

THE half-tone reproduction comprehensively sets forth the splendid features of *strength* and *rigidity* possessed by CHALLENGE RIGID-RIM STEEL GALLEYS.

Note the manner in which the galley, suspended by its four corners, supports without semblance of spring or give, five solid type pages, the combined weight of which exceeds fifty pounds — **a 66½ per cent overload.**

This great strength, together with its other good features — absolute accuracy, finger-hold for lifting, self-draining — makes the RIGID-RIM an ideal all-purpose galley. It is just as satisfactory in a practical way, even more so, than the expensive brass galley and at a cost approximately **85 per cent less.**

When used for storage purposes, the wide rims protect the contents of galley from contact with steel runs of galley cabinet, a feature which appeals to every user of the modern storage system.

CHALLENGE RIGID-RIM STEEL GALLEYS are furnished in all standard job, news and mailing sizes. Special sizes promptly made to order. Sold and guaranteed by type foundry and dealers in all principal cities. Write for descriptive circular and latest quotations. *Sample galley mailed FREE to established printers.*

The CHALLENGE Machinery Company

Main Office and Factory, GRAND HAVEN, MICH.

Chicago Office, 124 S. Fifth Ave.
New York Office - 38 Park Row



The IMPROVED PEARL PRESS



The Lowest Priced Job Press Made

SAVES **Labor, Power, Type, Floor** **Space in Every Operation**

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press. Very efficient motor equipment as illustrated.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency—a basis for reasonable cost—a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "Speed, Capacity and Quality." Ask for it.

Golding Manufacturing Co.
Franklin, Mass.

Additional Products: Golding Jobbers, Pearl and Golding Cutters, Hot Embossers, and various Printers' Tools.

NEW YORK: 38 Park Row

CHICAGO: Rand-McNally Bldg.

Action!

*How the manufacturer of
printing machinery, equipment
and supplies may obtain it
in selling his goods.*

Your opinion of the benefits to be derived from the use of what you make or sell to printers, printed and placed within the reach of those printers, is the surest way to influence them to buy.

Ideas stored in your mind, or nestling peacefully in a waste-basket, count for nothing.

Give life to your opinion.

Put your business thoughts in living type.

Put the impressions of that type where they will be treasured and preserved, where your message will be read, read again and again. Put them in a form that lives.

Keen buyers for printing-plants don't pay 30 cents a copy for THE INLAND PRINTER for the purpose of immediately chucking it into the waste-basket.

They treasure their "leading trade journal," and it's there your business ideas, your appeal in favor of your merchandise to potential customers, will impress the interested mind—and impress it often.

Furthermore, they rely on

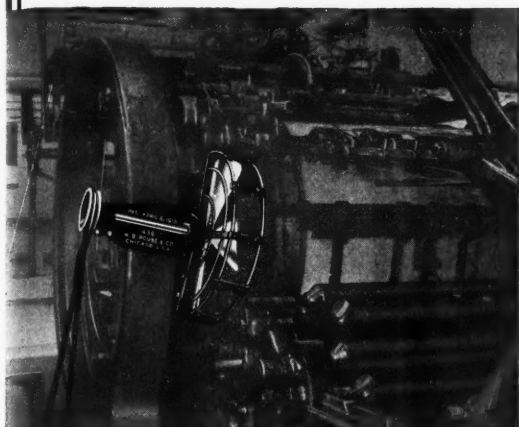
THE INLAND PRINTER

**and buy what they see
advertised therein**

Conceived in the spirit of service, organized with sound ideas of Business-Building Efficiency, and founded upon the principles of Impartiality and Honest Practices, THE INLAND PRINTER is now the most far-reaching and influential medium of the printing industry.

Hot Days are Coming

Rollers Will Melt Unless you cut down productive time to change them frequently or install



ROUSE ROLLER FANS

Licensed under Jirounek Patent, April 6, 1915.

No electricity, wire or connections necessary.
Costs nothing to operate. It clamps onto the main gear guard of a Miehle press and shoots a stream of cool air down over and under the rollers. A press feeder can attach it.

Surely you will not stand the LOSSES—either in rollers or time—inevitable during hot weather when this insurance against such losses costs so little.

Your money back if not satisfied.

PRICES:

No. 1, for No. 4 to No. 1 Miehle Presses. \$20
No. 2, for No. 60 to No. 60000 Special Miehle Presses . . . \$20

H. B. ROUSE & COMPANY
2214 WARD STREET, CHICAGO



How many times in the course of a day's business do you have a call for a Business Announcement, Removal Notice, Circular or Wedding Invitation and no complete line of samples at hand to show your prospective customer.

INSTALL A SAMPLE BOOK OF WHITING'S BUSINESS ANNOUNCEMENTS

which have been prepared with special view of meeting the Printers' needs—in these lines.

The installation of the book entails no expense to you. The Cabinets are carried in stock and immediate shipment can be made of any number represented in the sample book.

Write to-day for sample-book price-list and discounts.

WHITING PAPER COMPANY

Fourteenth Street and Seventh Avenue

NEW YORK

Mills at Holyoke, Massachusetts



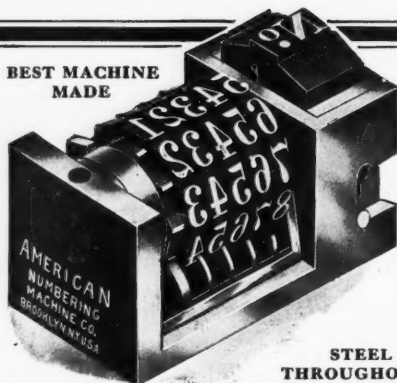
AMERICAN
Model 31

6 Wheels \$7⁰⁰

**AMERICAN NUMBERING
MACHINE CO.**

224-226 Shepherd Ave. . . Brooklyn, N. Y.
123 W. Madison St. Chicago, Ill.
2 Cooper St. Manchester, England

BEST MACHINE
MADE



STEEL
THROUGHOUT

AMERICAN
Model 30

5 Wheels \$6⁰⁰

In stock and for sale by

**Dealers
Everywhere**

Specify AMERICAN when ordering

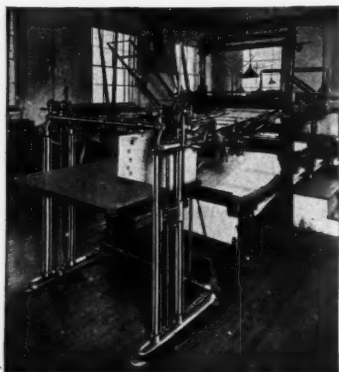
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-72 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



The "SIMPLEX" Automatic Paper Feeder
FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST
on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS
are in successful operation in one plant, and many more throughout the United States and foreign countries.

MANUFACTURERS
AND PATENTEES

L. J. FROHN CO.
65 Metropolitan Avenue, Brooklyn, N. Y.

SUCCESSORS TO
JOSEPH HREN

ORIGINATORS of the only successful Rotary Air-Operated Paper Feeder



The Miehle

Lost Motion

LOST motion in any operation, whether manual or mechanical, makes effective or economical results impossible.

The Miehle owes its universal popularity to the fact that lost motion has been eliminated both in the mechanical operation of the press and in its handling.

Its perfect convenience largely contributes to this economy of effort.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL. - - 1218 Monadnock Block	DALLAS, TEX. - - - - 411 Juanita Bldg.
NEW YORK, N. Y. - 2840 Woolworth Bldg.	BOSTON, MASS. - - - - 176 Federal St.
PHILADELPHIA, PA., Commonwealth Trust Bldg.	SAN FRANCISCO, CAL. - 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.	

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



VOL. 59

No. 5

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States \$3.00 a year in advance; Canada, \$3.50. Single copies, 30 cents. Foreign, \$3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



Then welcome
Each rebuff that
turns earth's smooch-
ness rough, each
thing that bids nor
sit nor stand but go.

Browning

Designed and
Hand-lettered
by J.L. Frazier

The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*

Vol. 59

AUGUST, 1917

No. 5

A SALESMAN IN BLUNDER-LAND

THE THIRD YEAR—By MICHAEL GROSS

OTHER salesmen tell me that I was lucky not to run up against this stunt sooner than my third year.

But I don't think it was a matter of luck. So many other things happened to me during my first two years in Blunder-land, that I suppose this particular blunder could not even squeeze in edgewise. But, at the beginning of my third year, when the sum total of possible blunders I could make had been thinned down considerably, the opening came.

One of my accounts, a buyer whose work I had often figured on without getting an order, called up and asked me to come over, as he had a two-page insert he wanted a price on.

In a half hour I was in his office. He gave me a sample of the insert and asked me to figure on supplying a million of them. The next morning I called with the estimate. My man glanced over the letter and then laughed.

"You must think we're about to circularize the '400,'" he finally said; "or else you imagine we are going to put these things in Tiffany's jewel boxes. Why," he went on, "these inserts go to our cheapest trade down South, and I've got to buy them at a certain price or not order them at all. Now, listen," he concluded, "you've been after my work for quite some time and I feel you're due for an order. Take this estimate back, go over your figures carefully, and see where you can cut down. The cheapest kind of a job will do. I'm not par-

ticular about the stock, nor all the rigmarole that the printer usually includes in an estimate. What I want is something cheap, and, remember, if you get this order, you'll be in line for a chance at some of our good work."

Had I known then what I know now, I would have spoken right up and told this buyer that it was a fixed rule of the firm I represented to let its competitors do all the poorly printed work on the market. Also, that every one of our estimates was based on the highest quality of work possible. I'd have stood pat on my price, and, if my competitor secured the order by cutting quality, he would have done me a favor by taking it, for the fact that I preferred to lose out rather than sacrifice our standard would have made a deeper impression on the buyer than the few dollars he had saved by giving the work to the other fellow. Then, when real quality printing, regardless of cost, was wanted, I would be called in, while my competitor would not even be thought of.

As I say, my present knowledge would have prompted such a course of action, but, at that time, I thought the highest and noblest duty of a salesman was to get orders. I took the estimate back, had the job figured on cheaper stock, and submitted a lower price. But still we were too high. Then, in desperation, I asked that the items which were really essential to the doing of a good job be sacrificed—and, by so doing, we finally got the order.

THE INLAND PRINTER

The day after the job was delivered, I received a hurry-up telephone call to come right over to the buyer's office. "What do you mean by sending us work like this?" he yelled at me, shoving one of our inserts into my hand as I entered the door.

"Why," I said, looking it over, "this seems all right. Remember, you told us you wanted the cheapest kind of a job possible."

Since that time, I have seen to it that my competitors were awarded every one of these "cheapest kind of job" orders, and I believe that, through their willingness to take them, they have put more good business my way than I ever dug up by my own efforts.

They say misery likes company, and maybe that fact softened down the hurt of the next fizzle I made. Or it might have been that I



"What do you mean by sending us work like this?"

"I know I did," he answered, hotly, "but if you had said the work was going to be this bad I would never have given you the order. Why, my trade would laugh at us if we ever sent them stuff like this."

I went back to my office, and, by telling the boss of the enormous quantity of printed work this buyer used, and how certain we were to make up, on the very next order, the little loss we would suffer, I persuaded him to make a concession on the bill, in consideration of which the work was accepted.

A month later, when I knew the bulk of the printed-matter was given out, I dropped in to see friend buyer. Something in his manner led me to believe that he wasn't very well pleased to see me, and when I asked him for a chance to figure on his yearly catalogue, the impression was strengthened. He looked up for a moment at my request, as if in surprise. Then he said, slowly: "Do you really imagine that I would trust your firm with a high-class job like our catalogue after you made such a mess of that little insert? If you really think so, you must be a most rabid optimist."

got the order. Anyhow, here's how the thing happened:

One of my customers had asked me to get up a sketch for a catalogue cover. I had one made up in full color, and, a few days later, submitted it, together with a price. The buyer then asked me to come in about a week later for a final decision. When I called, at the end of that time, he said that he had been about to award me the order when one of the boss's friends, who was a printer, asked to be allowed to submit a sketch. "What could I do?" the buyer added, in extenuation, "but let him go ahead. He submitted a sketch that is just as elaborate as yours and has just as many colors, yet here's his price."

He took a letter out of one of the pigeon-holes in the desk, and, bending back the top half so that I could not see who it was from, showed me the prices the other man had quoted. I glanced at the letter and saw that, with specifications practically the same, my competitor had named a price sixty-five dollars below mine.

"I never show another man's letters this way," the buyer assured me when I had fin-

ished reading, "but I honestly believe you're entitled to this order and I don't want you to think I'm not telling you the truth about your price being high. Now, if you can meet the price this man quotes, I'll use my personal influence to see to it that you land the order."

I thanked the buyer for giving me an opportunity to refigure, and went back to the office. There the boss and I went over the figures carefully, but there wasn't a place we could cut without hurting the job. Finally the boss said: "Well, we've tied up sixty dollars in the making of our sketch, and if we don't get the order it's a dead loss. I guess we'll have to chop that sixty-five off the estimate, if only to save the sketch." This we did, and I went back and was given the order at the revised price.

I would never have known that taking that order had increased my batting average in the Blunder-land League if I hadn't, a few days later, met a salesman who once worked for us but was now representing a rival house. During the course of the conversation, he mentioned that he had been asked to figure on a sketch by the house from which I had just taken the order. He went on to describe the design and I immediately recognized it as the one I had submitted. I told him that he had

had quoted a price less, of course, the making of a finished sketch, which was where the difference of sixty-five dollars came in.

I saw then that my competitor had been asked to figure on the job so that the buyer



The boss and I went over the figures carefully.

could use his figures as a lever with which to force my price down, knowing that I would cut a little rather than lose the sketch. That blunder taught me that when a buyer showed himself so very willing to let you see a competitor's prices, and seemed overanxious to give you a chance to refigure, there was usually something "rotten in Denmark." As the incident also taught my competitor that, with printers anxious to submit sketches without obligation, advertisers rarely buy sketches outright, and that there was no possible chance of getting an order by figuring on another man's sketch, but every chance in the world of spoiling another man's game, I considered the experience worth while.

But my next mistake was a more costly one all around. I had scarcely opened my desk one morning when a customer of mine called up and asked me to rush right over, as he had a job that was in a great hurry. Without even stopping to go through my mail, I rushed over to his office. When I got there, my man told me that he was in the market for a show-card and had to have a sketch on it the next day. The boss was going to California the following night and wanted to O. K. the design before he left. There was, therefore, need for action.



"Do you really imagine that I would trust your firm with a high-class job?"

been figuring on my sketch, a fact that surprised him very much, for it seems that the buyer had said the design had been bought outright from a free-lance artist. Believing this, my competitor

I got the details and ran all the way back to the office. There I explained the need for haste to the boss, and everything was side-tracked so that my sketch could be rushed right through. The next afternoon the design was finished, but I didn't have a friend left in the art department. I hastily wrapped up the sketch and streaked out for my customer's office, brushing every one aside as I ran.

"I've got that show-card right here," I burst out, as I shot through his door.

"Oh, all right," the buyer answered, nonchalantly; "just put it on top of the desk there and come in again in about a week. You see," he went on, noticing my puzzled expression, "the boss has postponed his trip indefinitely and I don't know when I will get a chance to take the matter up with him."

When I got back to the office and told my tale of woe I was nearly mobbed, for all of the other salesmen's sketches had been laid to one side while my stuff was being put through, and now their customers were clamoring for service. But I calmed them down by saying that the order would surely be mine in a week, and that, anyhow, I had made a lifelong friend of the buyer.

At the end of a week I called on my man. The first thing I saw as I entered his office was my sketch, set up on the desk in full view of every person coming in. I felt sure that my competitors must have seen it. Sure enough, when I came across the design that this firm finally bought—yes, I lost that order; you see, at the end of a week the buyer was tired of looking at my sketch and had my competitors make up a few—I say, when I came across the card that won out, I found that it was a deliberate steal on my idea, only elaborated upon and changed around somewhat.

Ever after that experience I always made it a practice to let the other fellow get his sketch in first. When I was asked to get up a design in a hurry, I would give the buyer to understand that every sketch my firm made was the result of careful study and much thought, and that such sketches could not be turned out by the yard, like buckeye paintings. I usually found that, after such an explanation, the buyer managed to extend the time limit a day or so to give me time to get my sketch in. I also

discovered that a buyer was less apt to throw down a design that he believed had taken a week to produce, where he wouldn't hesitate a moment in rejecting a sketch that some salesman had submitted over night. And then, by coming in last, I was always likely to hear a chance remark regarding the features about



In about an hour he got around to the business in hand.

my competitor's sketches that the buyer was partial to, as well as the things he disliked, and embody or leave these things out of my design. Last, but not least, there was always the chance of getting a peek at the other man's stuff, in the same way that he had managed to see mine.

No other incident made me realize more that buyers were only human than did the one that happened right after this.

In response to a post-card request for a representative to call, I went out to a little suburban town to interview a certain Mr. Eckles. I arrived on the two o'clock train and walked into the building of the underwear concern that he did the buying for. The girl at the information desk told me that Mr. Eckles was somewhere on the floor, and asked me to step into his office, where she would send him as soon as he appeared. I walked into the room she pointed out and the first thing that caught my eye was a large sign over the bookcase that read: "*There Are a Few Things We Know—Please Don't Tell Them to Us.*" Over the desk hung another card, bearing the terse message:

"What Are the Facts?" Above the filing case a red pennant implored all callers to "Cut It Short." Hanging from the roll top of the desk was a small motto-card, reading: "Time Is Money—Say It Quick."

I confess that these notices sent a thrill of fear shooting up and down my spine. I felt that I would soon be in the presence of an exalted being whose every minute was precious. With a silent prayer to Heaven for having given me a few minutes to prepare before I faced Mr. Eckles, I started rehearsing exactly what I was going to say to him when he came in, taking care to choose short sentences and stating only facts. No sooner did I have the introduction firmly fixed in my mind, than my man entered. I jumped up, handed him my card, and rattled out: "I represent the Blank Printing Company, Mr. Eckles, and I am here at your request. What can I do for you?"

Mr. Eckles looked at me for a moment and then started to talk. He asked me whether my boss had seen the post-card he had sent and whether he had been surprised to hear from him. Then he went on to tell me how

he and my boss had fed a "Gordon Kicker," back in the old days. From there he drifted, by easy stages, to his son, who was now in college, but was soon to come out and enter the printing business. In about an hour he got around to the business in hand and then it took him another hour to tell me exactly what he wanted.

Besides my hasty introduction, I don't believe I said ten words during the two hours I was in that office, the reason being that I was too polite to interrupt Mr. Eckles' monologue, which must have been interesting to him.

Well, I missed the five o'clock express and had to go home on a local, but that little trip taught me that you can never judge a man by the signs he displays in his office. I realized then, and future happenings only served to bear me out in the theory, that the more easy-going a man was, the more did he like to delude himself and everybody else into believing that he was the acme of brusqueness—and that the usual way for him to accomplish this was to hang a lot of "swift" motto-cards around in his office for all who entered to see.

A NEW OPPORTUNITY FOR PROOFREADERS

By ROBERT F. SALADÉ

STEVENSON, the proofreader, came out of his "den" with a dozen galley proofs, and as he laid them upon the foreman's desk the executive almost shed tears. He held up his arms in despair.

"Same old joke," remarked the foreman, minutely examining the proof-sheets. "Marked up like a railroad map of New York. Say, those machine operators don't seem to know what punctuation means. Look at the commas, semicolons, dashes, and so forth, that have been left out or misplaced. Wouldn't you think that the average machine operator would know where to put such marks? It will take a couple of hours to have this matter corrected."

"You can not expect a machine operator to be an editor in addition," answered the proofreader mildly. "You know, this is the worst class of manuscript copy. It is poorly written,

and the ordinary rules of spelling and punctuation have been ignored. Actually, an operator would have to be a trained proofreader to whip this copy into correct English as he is setting it. Under the circumstances, I think the operators are doing very well. They correct many of the mistakes as they work along, and it is too much to expect them to do regular editing along with their work on the machines."

"I am tired of kicking in the office about the rough copy we have to contend with," continued the foreman, thoughtfully. "I know that most of the copy we get is in awful shape, but, as the chief said recently, we can not kick to the customer about the trouble. The only thing to do is to charge the customer for the time wasted in correcting the proofs."

"There is one plan by which we could save a lot of time and annoyance, without bothering

the customer for better copy," ventured the reader, with the suave grace of a diplomat.

"Well, let's have it."

"Give me authority to edit and correct all manuscript copy before it is given over to the operators," explained the proofreader. "As it is, I am forced to do the editing and correcting after the matter has been set, so why not let me attend to such work before the composition is done?"

"That's a good idea," admitted the other. "Go ahead and try the plan for a week or so. I'll keep an eye on the proofs and see how they turn out," and with that the foreman handed the proofreader a batch of copy for a trade journal printed regularly by the house.

This copy consisted of news items written in longhand by amateur correspondents in various parts of the country, typewritten articles and editorials, some "flimsy," and a number of reprints. Practically all of the copy had been carelessly edited as to punctuation, spelling and grammar. The proofreader became very industrious with pen and red ink, and, as he read over the copy, made marks and corrections where they were most needed. It was not his purpose to change the "literary style" of the composition. His idea was merely to correct unpardonable errors. He worked rapidly—in the same manner as though he were reading proofs—and within a short time the copy was ready for the machine operators.

The foreman instructed the operators not to make any corrections in the new lot of copy, but to follow the red-ink marks made by the proofreader. The happy result was that the operators produced the matter for the trade journal in much less time than had been the case before the copy had been "edited," and when the first proofs reached the foreman's desk there were scarcely any ordinary corrections to care for.

The editor of the trade paper in question was so pleased over the new plan that he came to the office to express his appreciation.

"Cleanest proofs I have ever received," he acknowledged. "Touching up the copy will save me considerable time. We have to hurry this stuff through and we don't bother much with punctuation, etc., leaving the printers to attend to common discrepancies as the type is

set. But, previous to this month, we have always found it essential to make numerous authors' corrections when the galley proofs arrived. Now, kindly instruct your proofreader to fix up our copy every month hereafter. Tell him to forget all about queries. He is to be the judge in matters of spelling, grammar and punctuation."

Meanwhile, the foreman had been keeping tab on the time required for the "editing." Comparing the figures with the time-records of the previous month, he was astonished to learn that at least a day's time had been gained on the trade-journal order. The operators had gained time, the corrections had been reduced to the minimum, and the editing had been done in less time than had been required to study and correct dirty proofs.

With facts and figures in hand, the foreman had a heart-to-heart talk with the firm. Arrangements were then made to have the proofreader give every piece of copy an "editorial make-ready" before it was turned over to the compositors or operators. So much time and trouble were saved after the plan had been in progress for a year that the proofreader was awarded a substantial raise in wages. The business of the firm has grown considerably—to-day, the reader referred to edits manuscript copy exclusively, while his assistant does the ordinary proofreading.

Here is a new field for the progressive proofreader. A number of the larger printing concerns now employ "editorial proofreaders," but as a general proposition the idea is new. Master printers in many instances would be pleased to know of the plan. It remains for the proofreaders to bring the subject before them effectively.

Certainly, the "editor-proofreader" can demand a higher salary than the ordinary reader. There are at this moment many important positions in editing copy awaiting intelligent readers who possess boldness enough to tell the superintendents of the plants that all copy should be edited before it is given to compositors and machine operators. Consider the possibilities of the plan in the advertising departments of the great newspapers and magazines. In how many of such offices is the advertising copy edited by proofreaders before

the type is set? Very few. But it would seem certain that in the near future all of such offices will adopt the idea. It will not only mean a great saving in time and money, but it will also be the means of raising the literary standard of display advertising, etc. As it is now, the

proofreader must often allow slight errors in punctuation, etc., to pass because he has no authority to correct them. As an "editorial proofreader" he would have the power of making changes for the better without being forced to use the query. Speed the day!

KEEP POSTED!

By ALBERT G. BRENTON

A POPULAR advertisement argues that it is not the time spent at work or in bed that counts most for success, or against it, but the time that is "frittered away"; and there is enough truth in the statement to make it worth thinking about.

Your leisure may determine your rank among your fellow men.

And here it may be pertinent to quote the heading of a recent article by Richard H. Waldo, secretary of the New York *Tribune*, in *The Nation's Business*, to wit: "Reading maketh a full man."

A hundred years ago, when an invention or discovery was accomplished, weeks—sometimes months—were required for the information to spread throughout the country, but, even so, it probably was easier to keep abreast of the really important developments then than it is now. They were few in those days. They are numerous now, and the task is not so much to know of them as it is to discriminate between the valuable and the trivial. So many discoveries are coming at once that it is impossible to keep track of them through the ordinary sources of information.

Hence the trade papers are called in to perform this valuable service. But their presence is not, as it might appear, a simple, easy solution of the problem. Trade papers do not inject information; they merely contain it, and they require reading—diligently and regularly—for changes are being made so rapidly, especially in the printing industry and allied lines, that a worker scarcely becomes accustomed to one system, till, without warning, it is swept away for an improved method.

Mention of two inventions may illustrate the point. One is the typewriter. It changed meth-

ods and working conditions in newspaper editorial departments and helped to disqualify legions of old-time writers. Another is the linotype. Thousands of hand compositors faced oblivion when it was adopted generally.

In neither instance, perhaps, could trade papers have helped the unfortunates, except to have warned them, but new ways are being adopted daily which affect a score of men here and a half dozen there, not by wiping out their former occupations, but merely by leaving them behind the times—innocently ignorant and incompetent—while others about them have kept up with the march of progress through carefully following the trade press for all the news of their profession.

Mr. Waldo, in the article referred to, says:

"It is amazingly few, even of our leaders, who make the following of business in print even a half habit. The great majority of us expect, seemingly, to acquire knowledge as did Kipling's Big Dhruv: dhraft their exhilaration—'out of the air through their skins.' This has served in a fashion through past years; it will not serve in the years to come."

It would be a surprise to canvass the men of the average print-shop to find out what they know of developments in their trade. A few show a hearsay familiarity with certain phases. "They say," apparently, is the source of their information. Ten linotype operators were asked about a recent improvement for the machine. None knew about it. "'They say' it works all right," was the general comment, but none could give additional information except, "You might write to the factory."

"System—the Magazine of Business, recently took a count of some three hundred business men, representatives of their fields," says

Mr. Waldo in his article. "The tally showed that about fifty-seven per cent follow a definite course of business reading. . . . Chance pamphlets, magazines, ticker bulletins, comprise the curriculum of the great majority, crude ore which assays pretty low to the ton. Trade papers are far too little read even by this intelligent fifty-seven per cent, and as for the remaining forty-three per cent—the less said the better."

It may be comforting to negligent workers to know that "leading business men" are in the same boat with them in the matter of not keeping informed, but it is not a flattering reflection on either class.

It is conceivable that a man completely isolated from reading-matter might neglect to keep informed about his profession, but that one surrounded by trade papers should do so means only that the individual is not making all the effort he could (and owes himself) toward advancement and success. If he is "lost in the shuffle" for this reason he has no one to blame but himself. The late Elbert Hubbard might have been reflecting along the same lines when he wrote, "Don't be a villager—be universal wherever you live." And he could have added, "Read a trade paper betimes."

About five years ago the National Association of Photoengravers held its convention in Indianapolis. S. H. Horgan, of THE INLAND PRINTER, took up part of a session explaining what strides had been made in offset printing. Many of the delegates had never given the new process more than a passing thought, though Mr. Horgan exhibited press proofs of covers for a national magazine of large circulation which had been using the process several months, thereby obtaining attractive effects that could not be produced by old methods. Mr. Horgan's explanation caused a gasp of surprise in the convention hall.

It really was true that these "master" engravers didn't know what was going on in their own field. Further, some who had not been accustomed to meeting innovations, in print or otherwise, refused to believe the new process

could affect them. They may awaken—too late—after others have taken their business.

An acquaintance of mine once worked in a well-equipped and prosperous small city shop. No one there subscribed for trade papers. Such as came to the office got no farther than the exchange desk. Differences arose, and he resigned to become a competitor with a very poorly equipped plant. His first five-dollar bill went for a sign over the new location; his next for a trade-paper subscription. There came an order for some "flossy" business cards—price no consideration if the finished job were attractive. He turned out a so-called embossed job of strong, neat typography. It pleased immensely, and some months later the customer went to the old shop to have the job duplicated. The proprietor said he couldn't do the work.

After a year my friend returned to his former job. On his first day there the "Boss" took him aside and said, confidentially, "I want to know how you did that embossing job." Before the morning was over the foreman met him with the same request. "I just want to show the 'Boss' that we know something about the trade," he confided. Both were told.

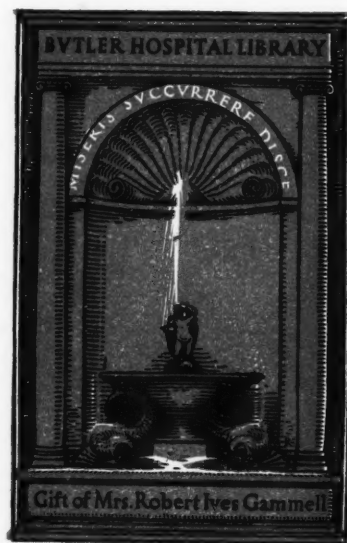
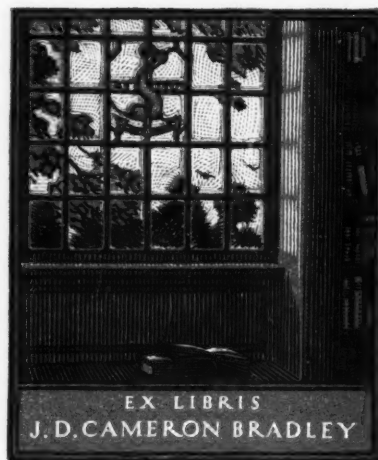
At noon, "Boss" and foreman collided. Each asserted he had known the process all along. Either could have got it where my friend did—but they "hadn't time to read trade papers."

Every once in a while we hear of dentists and physicians "going back to take post-graduate work." And one may rest assured that those who don't "go back" continue their studies through their professional periodicals and books. If they didn't, they soon would be back numbers. Appendicitis used to be "inflammation of the bowels." Riggs' disease was just "loose teeth." Medicine and dentistry are lines in which practitioners can not "stall," and the larger part of them always round out old age in comfort. They keep posted on what is doing in their profession and adopt new methods as soon as their worth is proved.

Take a hint: Make a trade paper your post-graduate course.

Knowledge is of two kinds: We know a subject ourselves, or we know where we can find information upon it.—SAMUEL JOHNSON.

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BOOK PLATES BY RUDOLPH RUZICKA

Designed, drawn and engraved on wood by the artist, the method being that of chiaroscuro from the fact that the high lights are engraved in the color plate. The colors used are usually browns, greens, blues, reds and light chromes.

RUDOLPH RUZICKA, WOOD-ENGRAVER

By S. H. HORGAN

RUDOLPH RUZICKA'S name has appeared many times in *THE INLAND PRINTER* of late, particularly since the exhibition of American wood-engraving which the American Institute of Graphic Arts gave in 1915, in which thirty of his wood-engravings were shown, many of them printed in color. It was evident from the artistic character of those prints that an artist had arrived to restore wood-engraving to its place in the arts.

As no exhibit of American wood-engraving will hereafter be complete without showing some of his prints, we should know something of Ruzicka, where he came from and in what schools he got his wonderful skill. Ruzicka came to Chicago in 1894 from Bohemia, where he was born in 1883. At the age of fourteen he was apprenticed to a wood-engraver, under whose supervision he practiced cutting signatures for rubber stamps. Then he secured work in photoengraving plants while he studied drawing in the evening classes of the Art Institute of Chicago.

He went to New York at the age of twenty, getting work in art departments and studying at night schools. He played at wood-engraving during every period of spare time. Finally, when for three days' work at designing he received sufficient to support himself, he spent the remaining days of the week practicing wood-engraving. Asked about prints of his early work, he said: "Fortunately wood blocks burn beautifully. They take the chill away from a studio on a cold morning, and, further, on the principle that dead men tell no tales, I was displeased at my early attempts so that I could not destroy them quickly enough. In fact, some of my later blocks should have met the same fate, only that some people seemed to like them better than I did."

The first one to encourage the struggling engraver was D. B. Updike, of the Merry-mount Press, Boston, for whom he has made holiday greetings annually. By 1912 he had six prints on exhibition in Paris, and from that

date he may be said to "have arrived." Then the Grolier Club of New York engaged him to illustrate a book on New York in which there were ten full-page prints and twenty head and tail pieces in colors. This book was limited to an edition of but 250 copies.

"Fountains of Papal Rome" was another book he illustrated, about this time, for Mrs. Charles McVeigh, going to Rome to make the black-and-white drawings and engravings. He is now engaged on a book illustrating another city. His book-plates and holiday-greeting cards have a charm entirely their own, as our readers will see in the four book-plates reproduced on the special insert facing this page. The style of engraving in these partakes of the *chiaroscuro* method, the high lights being cut in the tint block.

The reproductions here shown are, perforce, in one color combination, a close match to the original print of the J. D. Cameron Bradley plate. The Dresser plate was originally printed in black and olive, the Gammell plate in black and terra cotta, and the Windom design in black and a tint of terra cotta. The beauty of the originals is, therefore, hardly demonstrated here.

Mr. Ruzicka draws in pen-and-ink on the block and then with water-colors "or any old thing," as he says, he studies out the effects he is striving for in color. Corrections are made when engraving and then, after the line-block or key-block is made, he offsets a print from it on other wood blocks for the color-blocks. He makes his own proofs, and after the first trial proof there is much correcting and experimenting with color before he is satisfied with his prints. It must be right to suit Ruzicka.

So here is a young man, of but thirty-four years, who by close application to the study of drawing, wood-engraving and printing has already carved out a career for himself and will be known as one of the great art engravers of our time. His struggle for recognition has been so severe that it has held him to a sanity in all his work that gives it permanent value.

THE MOUNTING AND FINISHING OF
ADVERTISING DISPLAYS

By LIVINGSTON FOUNTAIN

THE amount of business in dollars and cents, and the actual process of manufacture of mounted and die-cut displays is, the writer believes, quite beyond the realization of the average printer and lithographer, to say nothing of the diversification and adaptability of this form of display.

The varied applications of mounted and die-cut displays, show-cards, hangers, etc., is witnessed by the names of the concerns using this form of advertising, among which may be cited: American Tobacco Company, P. Lorillard, United Fruit Company, Republic Rubber Company, National Lead Company, J. B. Williams Company, Detmer Woolen Company, The McCall and The Butterick Publishing Company, Kolynos Company, and many other well-known establishments.

With an occasional exception, this work is handled only by the larger lithographic and printing houses. Few houses are large enough, however, to warrant them in doing their own mounting and finishing. The manufacture of advertising displays, with its ramifications, warrants a plant confining itself to, and specializing in, the handling of this class of work to the exclusion of all else. Modern and up-to-date equipment is too costly, the work itself too bulky and complicated to permit of the average printer and lithographer devoting a department to this line. There are few lithographic and printing establishments that have in themselves sufficient business to keep a department of this kind busy twelve months out of the year.

Modern mounting is done entirely by machinery. Hand-mounting methods are crude, expensive and unsatisfactory. Hand-mounting or lining of boxboard on one side by machine, and hand-mounting the print on the other may be adaptable to small thin-gage jobs, but is far from perfection on large runs of large sheets and heavy gages.

The printer who is, of necessity, limited in his finishing department to work that actually originates in his own plant is not in a position

to carry a large stock of expensive materials, such as boxboard, paper, gummed cloth, adhesives, etc. Nor is he ordinarily prepared to make up high and low cutting-dies, and unless he has sufficient business to keep his plant going throughout the year, the necessary equipment, such as die-cutters and creasers, high die-cutters and other machinery, becomes a liability rather than an asset. By the same reasoning, a plant that devotes its entire energies to, and is equipped for, this class of work only, proves far more economical and satisfactory as to service, quality and price. Such a concern is distinctly a manufacturer to the trade. It is in a position to estimate on and execute orders expeditiously and intelligently.

There are many salesmen of lithographic and printed matter that attempt to quote on complicated advertising displays without a sufficient knowledge of the cost of mounting and finishing. This is a particularly risky experiment during these times of constantly changing prices. It is much more satisfactory to get a quotation from a reputable mounter, combine this with the cost of lithographing or printing, and submit a price that will meet fair competition and show a reasonable margin of profit.

The mounter who is working for his own and his customer's best interests not only wishes to secure the order for himself, but endeavors to assist the printer in securing his order from the customer. For this reason the up-to-date mounting and finishing company works with the lithographer or printer. The printer makes up his sketches (often in color) and turns them over to the mounter, who makes up a complete dummy. This puts the printer in a position to submit an exact model of the job as it will be delivered and to quote intelligently on that job. His customer may then suggest such alterations as suit his fancy, the dummy may be changed accordingly and the final model submitted for "O. K." Many printers deliberately side-step orders entailing mounting and die-cutting, owing to the very unsatisfactory results obtained here-

tofore by the old-fashioned, antiquated methods which have prevailed.

To take a case in point, consider an order of ten thousand three-panel screens, size over all 40 by 60 inches, mounted to 150-point, die-cut, the wings hinged to the center panel with white gummed cloth, a thirty-two-inch easel attached to the back of the center panel, the finished job to be slip-sheeted with tissue, packed in cases of fifty each and delivered all over the country.

By the old methods, given the litho sheets, the necessary boxboard middles and the white back paper lining, it becomes necessary to have a work table to accommodate four piles of stock, each 40 by 60 inches, the workmen being equipped with two brushes and paste, one brush for laying the paste on the back of the paper in sufficient quantity and sufficiently thin to allow the paper to become thoroughly saturated. This sheet is then picked up by the hand-mounter and his assistant and located on the boxboard. The second brush, which is dry, is used to brush out the wrinkles and bubbles. The front, or printed sheet, is treated in the same manner. Sheet after sheet is handled in this way. The output of an experienced man and helper is approximately five hundred sheets per day. Some improvement of this method is accomplished by first lining by machinery the boxboard with the white backing sheet. These machines are, however, of foreign manufacture, very expensive, more or less complicated and unsatisfactory. By either of these methods it is necessary to apply the paste to the reverse side of the paper and, in drying, the print and "lining" will shrink and warp the entire card. The litho paper and lining paper, being of very different grade and quality, exert a different strain on the front and back of the mount. In many instances this necessitates drying and "calendering" or "breaking" the mount, which entails one or two extra handlings of every sheet.

After these mounted sheets become thoroughly dry, a high steel die is prepared, to be used in a high die-cutter. In a job of the size of the one in hand, it is not usual to attempt to cut the entire display with one die or in one operation. The cutting itself consists of laying the mounted sheet on the bed of the cutter, face up, lifting the die knife (which may weigh as much as fifty pounds), locating it exactly on

the cutting lines, pressing the lever to release moving member of the press, removing the die, and finally removing the cut-out. The next operation is the manufacture or purchase of ten thousand thirty-two-inch single-wing easels. These may be purchased from various concerns that specialize in this product. The up-to-date mounter, however, manufactures his own easels at a distinct saving of time and money. There remains the work of attaching these easels to the back of the center panel, also to furnish and attach twenty thousand cloth hinges, size 40 by 2 inches. This had always been strictly hand labor until recently, when a satisfactory roll cloth gluing-machine was perfected, thus eliminating the largest and most tedious part of this operation. The screen is now complete with the exception of slip-sheeting the displays.

By the improved method of mounting, again given the prints, middles and back paper, the middles are in this instance passed through two steel rollers which apply a very thin layer of very heavy paste to both sides of the boxboard at once. This gummed sheet of board is carried on adjustable chains between two steel cylinders equipped with grippers. At the same time one of the grippers picks up the print and the other the back paper from their respective feed tables. The board, prints and back paper are brought to the point of contact of the cylinders and the two paper sheets are rolled on the gummed surface of the boxboard in a single operation. All the guides are adjustable to the three sheets mounted to register. The average output is from five to six thousand sheets per day, regardless of size or gage.

The density of the paste—in other words, the lack of moisture—combined with the fact that the paste is not applied to the paper stock, eliminates all necessity of drying or calendering, and the mounts are ready to be die-cut.

This process is such that, contrary to the old methods, it does not stretch or shrink the print, and the printer's guide and gripper are preserved to be used in securing register for die-cutting or straight cutting, as the case may be. The die-cutting is done with "low ribbon steel dies," which cost only a fractional part of the high die, which has to be cast. The output of a flat-bed die press is probably four times that of a high-die machine. There is no lifting

operation whatever, the mounted sheet being fed from one side and removed from the other, the die remaining in the bed of the press.

The cloth hinges are glued by machinery, the easels manufactured on the premises and the finished product shipped to the advertiser.

The improvement incorporated in the up-to-date mounting and finishing company should, therefore, encourage the printer and lithographer, large or small, to cater to this class of work, and feel confident that his troubles in this line are at an end.

FORTY YEARS AGO TO-DAY

By GOODLOE THOMAS

EACH week the paper from home publishes a column of material gleaned from its old file copies. "Forty Years Ago To-Day," the department is headed. And what a record it is to one who has permitted himself to half forget and altogether neglect the associations of life's happiest days! About the innocent-seeming item may entwine a chain of memories causing the heart to beat faster. A name here, an incident there. Why, they form the living spirit of the past—a spirit with wings circling out of the mist of years and bringing with it surging joys and sorrows, the hopes, fears and ambitions of forty years ago—forty years ago to-day!

When the editor informed his readers that his file copies would be "ransacked for items of interest gleaned along the pathway of years," it did not occur to me to be interested. I have always taken my "home paper" out of force of habit, which grew during the days when I was too dilatory to write to the editor and order it stopped. Then the rest of the family became attached to its oddities of expression and its old-fashioned village atmosphere, and so it has come on, like a faithful old family servitor, week upon week, year after year.

I happened to turn to the page containing the new department one evening when the shadows were deepening and the sun was sinking. There was the quaint record of the past, and ever since I have waited anxiously for my paper from home, and each week turn eagerly and with a thrill as of meeting old friends, some in the mysterious land, to companionships of "forty years ago to-day."

The paragraphs furnish material for columns and columns of recollections. For example, here are a few lines to the effect that

"Miss Susie Cory will play on the new organ in church next Sunday." What a story could the author of Cranford distil from these lines, knowing the characters of Susie Cory's day and their simple lives.

Susie appears before my vision, a small figure with merry blue eyes and light, curling brown hair, roguishly rebellious, about her blue sailor hat.

The day she played the new organ for the first—and last—time, her lithe fingers too lightly and quickly passed over the keys in the introduction to "St. Michael," and how the deacons did frown! The minister's long face—ministers were salaried in those days on their length of countenance—grew longer, and horror was depicted upon every face in the congregation.

A strong faction had opposed the installation of the organ, on the ground that it was a worldly and frivolous invention, and on these triumph was mingled with indignation. Before their frowns little Susie's hands forgot their cunning, she stumbled along a few bars behind the choir, and finally fell out with a discordant squeak of the treble.

The dream of a lifetime had been fulfilled, dispelled and dissolved with Susie's playing that day. Her parents escorted her home in disgrace. The organ was closed for many weeks thereafter. In its corner it grew dusty and disreputable, and the choir never looked in its direction when they sang. Neither did Susie, who, when she went to church, sat silently and with downcast eyes between her father and mother—stern, uncompromising saints that they were.

The brightness seemed to have gone out of Susie's life, and that winter pneumonia claimed

her. Then the father and mother, and others who had blighted the sweet and innocent light of her eyes—their hearts seemed to burst with love for her, but it was too late.

They promised her, dying, that the organ should be again opened, and that it should be played for her funeral service. The promise was kept. It yielded the best melody of which it was capable when its keys were touched by the new music-master come to town—a real musician he was—and as the notes of "Even-tide," her favorite hymn, stole through the gloomy building, I saw gloomy faces, which by some peculiar reasoning were supposed to signify especial spiritual exaltation within, melt into their natural tenderness—

"Swift to its close ebbs out life's little day;
Earth's eyes grow dim, its glories pass away;
Change and decay in all about I see,
Oh, Thou who changest not, abide with me."

A strange hymn for a child's favorite. Thank God, religion is a more cheerful matter now to both young and old.

Here is another paragraph which, beneath its simple statement of facts, brings up quite a train of memories:

"Mischievous boys for a Hallowe'en prank led old Mr. Wesley Whitesled's horse, Walter Scott, out of its stable last night, and by some means got it into the attic of the Widow Bronson's vacant house on Plantain street, where it was found neighing loudly. No plan has yet been advanced for releasing the animal, as it

refuses to be led or pushed down the stairs. The mystery is, how did the boys get the horse up into that precarious position? Mr. Whitesled says he will give a reward of 75 cents for the name of the culprit or culprits."

The last part of the paragraph was not much of a compliment to the six young men who labored so valiantly the greater part of the night for their doubtful achievement. So they thought one boy could do that job! We were all keenly disappointed, as it seemed like a wonderful accomplishment. Well, all of us helped to restore old Walter Scott to terra firma, and I don't think it ever occurred to any of us that the joke was really on us, the perpetrators, for we did all the hard work, and close-fisted old Whitesled didn't even have to pay the reward.

Forty years ago to-day! How one might go on and on, giving rein to these memories revived by the record of the years. There are the deaths, the drum beats, the call to arms, the love affairs hinted at here and there, the marriages, the family reunions—all good for a chapter or a sermon.

For the warming of the heart, for the kaleidoscopic procession of old friends, for the revived visions of childhood, youth and manhood, I thank you, Mr. Editor, as you present them in "Forty Years Ago To-Day"—

"Long, long be my heart with such memories filled!
Like the vase in which roses have once been distilled;
You may break, you may shatter, the vase if you will,
But the scent of the roses will cling 'round it still."

PRINTING made a million times stronger the power that writing had to make all men brothers through likeness in knowledge and wisdom. Moreover, the truths that pass through the printing-press can almost never be lost. And with the printed records of human life at hand each man can study all men and find his place among them and discover the work for which he is best fitted.

JOHN COTTON DANA.

BY-PRODUCTS FOR PAPER

By GEORGE E. WALSH

THE extremely high cost of paper that seriously affects the newspaper and book-publishing industries has caused endless inquiries into new methods of obtaining raw material from new sources. The Government has issued a circular about saving old rags and papers, which comprise almost thirty per cent of the fibers used for papermaking in the United States, but more general saving of this waste, while of appreciable value, will not solve the problem before the country. The Department of Agriculture has been studying the problem of utilizing by-products for papermaking for years, and much of the data collected were gathered before the present stringency in the market.

The fact that we have heretofore depended upon our forests for the raw material for papermaking, ignoring the by-products of general agricultural crops, is easily explainable. There was no machinery in the market for utilizing these by-products, and there were no well-tested experiments for the guidance of those willing to undertake the new methods.

The by-product of stalks from our corn crop has always offered an attractive raw material for the manufacture of a great variety of articles, including paper. The enormous quantity of cornstalks raised annually gave to this crop a most important lead over all others. Allowing one ton of cornstalks to the acre, we would have the stupendous supply of one hundred million tons each year. Not more than one-third of this by-product of the corn crop is put to any paying use to-day. Thus, by finding a method of making paper out of this by-product, we would be utilizing at least three-quarters of a million tons of absolute waste.

In making paper from cornstalks it would be the tough, outer fiber that would be used, which is the part least of value for cattle food. Stripping this fiber from the stalks would leave a certain amount of nutritious roughage for the cattle. Thus, a by-product of the paper-mills could be converted into cattle food of more concentrated value than the whole stalk of the

corn crop. Just as the cottonseed meal is compressed into meal cakes for cattle, could the corn-stalk roughage be manufactured into suitable rough ration for the farm animals and a saving made in grains for human consumption.

Cornstalks produce rough board paper and cardboard, but so far it has not been utilized for good print-paper. Now, the fact that cardboard boxes have begun to take the place of wooden boxes in the shipment of small articles has a direct bearing upon this subject. These corrugated cardboard boxes are strong enough to resist heavy pressure, and they weigh considerably less than the wooden ones, which saves express and freight charges. They can be folded flat and stored in that shape until needed, so they occupy very little space. In fact, 3,000 cardboard boxes have been stored in a space which formerly accommodated only 260 boxes of wood of the same capacity. By the more general manufacture of cardboard boxes from the roughage of cornstalks, the demand on our forests for the manufacture of wooden boxes would be enormously lessened, and the lumber put to other uses.

But it is not only the corn crop to which the paper industry is looking for probable future supply of raw material. There are enormous crops of broom-corn, rice-stalks and cotton-hull fiber that are under consideration. Broom-corn offers a really better raw material for papermaking than the ordinary Indian-corn stalks. They contain less pith in the pulp and far more fiber—forty-two per cent of fiber having been obtained in actual tests. A fair quality of white paper has been made direct from broom-corn, and a good quality of book-paper made from broom-corn and poplar wood-pulp, mixed half and half.

In making paper from broom-corn the brush for the brooms is not used, and the harvesting for this industry would not be interfered with. The raw material would be a by-product which to-day is of little or no value. But compared with our crop of cornstalks, the broom-corn crop is insignificant. Only about 180,000 acres

are devoted to the cultivation of broom-corn in this country, and allowing three tons to the acre the total supply would be only slightly over five hundred thousand tons. The problem is whether it would pay to increase the growth of broom-corn to furnish raw material for papermaking, or could it be made profitable only when there was also a demand for the brush for brooms also? It is unlikely that the crop could be doubled and tripled without a serious reduction in the price for the broom brush, and unless the demand for the by-product made up for this direct loss the result would be disastrous to the grower, whose interest must, of course, be considered.

Rice straw has been used in China for centuries for papermaking. Both fine book and writing paper is made from this straw. About 720,000 acres are devoted to rice culture in this country, and as about two tons of straw are obtained from each acre the supply of raw material for making paper would amount to 1,500,000 tons. Yet most of this stock is wasted. In the four rice-growing States—Texas, Louisiana, Arkansas and South Carolina—there are only four paper-mills using the rice straw.

The manufacture of rice-paper has already been greatly stimulated by the general rise in the price of paper, but the four factories running continuously can only absorb a comparatively small part of the raw material. The fiber of the rice straw is short, and this causes a little extra expense in working it into paper, but it stands up well and produces a fine texture of paper.

The advances in the price of paper have been as great, if not greater, in the high-grade or fancy papers than in the cheaper newspaper-print. This should have a stimulating effect upon the manufacture of grades that could not be made very profitable before. It brings into question at once the manufacture of paper from cotton-hull fiber, or the lint which remains after the fiber has been removed by the gins. The lint is not suitable for papermaking alone, but when cooked in the same digester with cornstalks and broom-corn it gives softness and texture to the paper. In particularly high grades of paper that command good prices the cotton-hull fiber can play a most important part. Like

the others, this is a by-product, and if utilized it would be toward the conservation of our farm supplies of raw material.

Cotton-stalks, with a yield of ten million tons a year in this country, while one of the oldest tried for papermaking, has not proved successful. The percentage of fiber is relatively low, and there are so many difficulties met in bleaching that the material does not appear promising. Flax straw, on the other hand, is one of the most promising. Yet there is no mill in this country as yet utilizing it for papermaking. There are about twenty-five hundred thousand acres devoted to flax cultivation in this country solely for the seeds, and the total amount of straw obtained from this land amounts to over three million tons annually. Not one-tenth of this straw is used in any profitable way. The rest is wasted.

The farmer is thus raising by-products now annually wasted that could be converted into various grades of paper that would go a long way toward relieving the demand upon our forests for wood-pulp. But the farmer is helpless until manufacturers turn their attention to this field and make use of the wasted by-products. At the recent chemical exhibition in New York, leading chemists made serious indictments against the wastage of raw material in this country, which if properly used would relieve many markets of their present almost prohibitive prices. It looks as if there was good reason for these claims, especially in many fields of agriculture. For many years the farmer has been accused of wasting valuable by-products of his crops, either by burning or neglecting them in the field; but what farmer would not prefer to see them used in a profitable way? The blame is not his that he can not use all of his cornstalks or rice or flax straw, but the manufacturers, who, with an abundance of raw materials guaranteed him, fails to see their value, and through ignorance or lack of foresight neglects to make profitable use of them. But the day will come when all of these farm by-products will be utilized and mammoth industries founded upon them just as the big industry of cottonseed oil and cottonseed meal cakes was built upon the wasted seed of the cotton crop, now yielding millions to its founders.



Printed from a 150-line screen "Electro-Tone," the new half-tone made by the Electro-Tint Engraving Company, Philadelphia, for printing on uncoated or rough-surface stock.

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EMPLOYING printers throughout the country should begin now to lay plans for attending the annual convention of the United Typothetæ and Franklin Clubs of America, which will be held in Chicago during September. As has been announced, this will be purely a business convention, and all matters taken under consideration will be of the greatest importance to the trade in general. The coming months, while the great war is raging, will bring heavy demands upon the industry, and this gathering of the heads of establishments will afford opportunity to lay plans for meeting these demands. Each employing printer owes it to himself to attend meetings of this character, as he is thereby enabled to secure ideas that will help him build up his own business. Furthermore, the three-year campaign, which is now occupying the attention of the allied industries, will be given a great impetus by the discussions during the convention, and every proprietor-printer should have a part in this campaign. Start now, and get your business in shape so that it can be left for the few days, September 17, 18 and 19.

A GOOD house-organ, properly edited and printed in a manner that will show to best advantage the character of work the house issuing it is capable of producing, is one of the best advertising mediums for a printer. Many printers have used this form of advertising with excellent results; others would do well to follow their example. With a view to aiding those who are planning to start some form of house-organ, considerable space has been devoted to the subject in the Job Composition and Printers' Publicity departments of this issue, both the editorial and typographical parts of the work being treated at length. We recommend a careful reading of these two departments, as the material therein will be found of assistance in laying the foundation for a successful house-organ.

WHAT kind of a reception do customers receive when they call at the printing-office? Are they made welcome, or do they find a spirit of indifference? What kind of attention is given their work

once it is started on its course through the plant? Is it pushed through as a matter of course, or is it watched closely so that every detail is given proper care to assure the quality of the finished product? After work is finished, is it merely delivered and then forgotten, or is it followed up to find out if the customer is fully satisfied with the service he has received? Then, is the customer made to feel that his patronage is appreciated and that you stand ready to render him further service, or is he merely treated as one of many and made to feel that it makes no difference to you whether he returns or goes elsewhere? These may seem simple questions, but the proper answers, consistently put into practice, mark the difference between success and merely keeping the plant going.

Eliminating Waste and Lost Motion During the War.

A recent bulletin issued by the Chamber of Commerce of the United States of America calls attention to the fact that the Commercial Economy Board of the Council of National Defense wants the voluntary assistance of every business man. The bulletin states that "the board is endeavoring to save lost motion in business during the war and in this manner to release men and materials for the war. Whatever can be done in this respect will correspondingly reduce the demands upon important business operations.

"In practically every trade there have grown up non-essential services, some of them mere conveniences and others hardly that. In time of peace they may be permissible. In time of war they are a serious waste, and should be stopped."

Several suggestions are given for different lines of business, such as bakers, retail dry goods and department stores, etc., and other lines are being studied, suggestions for which will be made later. Continuing, the bulletin states that "business men will understand the enormous savings which will be brought about by this work. Furthermore, they will appreciate the wisdom of this deliberate preparation for the future in contrast with hasty action which might leave unsold many styles already made up. The readjustments sug-

gested have been made in other countries at war, and sometimes they have been made suddenly and drastically, without opportunity to avoid loss.

"The illustrations given indicate in general what the Board of Commercial Economy is doing, which, in short, may be said to be determining the activities of commodity distribution which are unessential, and coöperating with business men to avoid waste in time of war. In this work the board wants the coöperation of every business man.

"In many lines of business similar savings may be made. In time of war, business can not continue to render the elaborate service possible in time of peace. In order that national energy may be directed first toward prosecuting the war, business activities must be reduced in many directions. If this is to be done gradually, and with due regard to supplies of materials and finished product already on hand, business men must act at once.

"No time is to be lost. In every line of business, men must consider what activities or services may be dispensed with during the war. The Board of Commercial Economy wants suggestions. Associations of business men should immediately appoint committees, if they have not already done so, to consider and act along the lines suggested. Much loss may be avoided by prompt, intelligent action."

Opportunities in the Printing Industry.

In an editorial in our May issue reference was made to the need of trained men, capable of directing the affairs of plants, brought about by the rapid advance in the printing industry during the past few years. Another phase of this subject has been called to our attention recently, and we present the matter here as it has been prepared by one who is actively identified with the industry:

The demand for men qualified by experience, and particularly men with an ambition to improve themselves, is constantly increasing. This statement comes as the result of a very careful observation of the needs of printing-plants, local and national associations and kindred activities in the printing industry.

It is most surprising that among the thousands of young men who are employed in various capacities in printing-plants and in allied lines there are so few who have any definite thought for the future, they being apparently satisfied to accept chance events and accompanying compensations with an eye only to the present day.

One observer states that of all fields embraced in the printing industry, the demand for wide-awake and ambitious men is greatest in the one generally known as association work.

We are told that daily the national office of the United Typothetæ and Franklin Clubs of America in Chicago is called upon to supply individuals who through experience and qualifications can be recommended to serve in the capacity of association workers. Truly, if the young men of the printing industry are looking for such advice as Greeley gave years ago — "Go West, young man" — timely would be the admonition: "Prepare yourself for association work."

No vocation more interesting, nor one bringing greater opportunities for securing a broad education, can be found in the printing industry or its allied lines than that of the association worker or local secretary. Particularly should it appeal to that individual who is seeking larger fields after having served in the mechanical and administrative ends of the printing business.

Shouldering the burdens of an association worker or local secretary calls into play the best faculties of mind that man possesses. First, it is desirable that he know the practical end of the printing business; second, he must be a student of human nature; third, he must be imbued with an unlimited amount of enthusiasm for and loyalty to a cause; fourth, he must exercise initiative and display creative ability along constructive association lines; and, fifth, he must be able to measure up the net worth of every man's character, and yet, obtaining this, practice the theory that all men are born equal.

An association worker has the opportunity of bringing to the front many latent abilities that he may possess, and, truly, through practice, make of himself a leader of men.

In these days, when one is prone to think that all the better and more desirable positions are already filled, and that the applicants are in the majority and indicate much competition, it should be a joyous thought to the younger men of the printing industry that there is still much room at the top, and that the association field particularly is a virgin one.

For illustration: There is the large and comprehensive three-year program of the United Typothetæ and Franklin Clubs of America, which is soon to be launched, and which, in its application and perpetuation, will require a considerable number of men who, in the words of Morton, can "Push on — keep moving."

The call of the printing industry to-day is for men who, though with but an average experience, nevertheless possess ambitions for the future and desire to be more than average wage-earners or salaried clerks, and who can accordingly take advantage of every opportunity that arises.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE SUBSTANCE NUMBERS.

To the Editor: ST. LOUIS, MISSOURI.

Now that the writing-paper mills have established that very convenient innovation, "Substance Numbers," to regulate and designate the weights of writing-papers (a system so simple and self-commending that one wonders why it was not introduced long ago), it occurs to us that it would be most helpful and desirable if the mills would go a little bit farther and incorporate the substance numbers with their water-marks, so that one would only need examine this to ascertain the weight of any paper, without "hefting" it or making comparisons, tests and guesses. We are sure that this addition to the water-mark, which would not take up much room, would be welcomed by the whole trade.

SCHERCKVERTISING COMPANY.

WHY SOME PRINT-SHOPS DON'T PAY.

To the Editor: GRAND RAPIDS, MICHIGAN.

In these days of talking a great deal about efficiency, it is very interesting to read an article showing what real efficiency is. Such an article is the one in your April number, "Platen Press Prosperity," by Julian Wetzel. Among other things, he says: "No business ever rises higher than its head, and your business is an exact reflection of your character and attainments. . . . It takes the best efforts of all of us to make a complete whole. . . . Let the men in your shop . . . realize their importance. Let them have a hand in its management. Let them understand that each one is a cog in the wheel and part of the machine."

These remarks, coming from the manager of a successful plant, should be worth something, although those ideal conditions are not always met with by the employee.

But, sad to say, some employers have not yet learned these fundamentals. Sometimes an employer will hire one man (a manager or superintendent) to furnish brains for the whole force (often more bluff than brains), and let him claim all the credit for any good work that may be done by any one in the shop. The result is that there is no enthusiasm in the organization — the boys don't work as hard as they used to. They begin to notice that the credit for everything worth while is stolen from them — and that there is no hope for advancement when one man "hogs the game." The result is that their ambition is squelched, and the self-respecting ability usually packs up and moves into new quarters, where they will be something more than mere puppets. It naturally follows that only about fifty per cent efficiency is secured from the help — the balance is stifled for want of encouragement. By way of apology it may be well to add that these conditions

are most prevalent where the employer is not a practical printer.

That Mr. Wetzel's plan of coöperation has brought good returns is shown by his statement that seventy-five per cent of his work comes in without an estimate or bid — showing confidence on the part of the buyers of printing. Lack of confidence is the result of inefficiency in management. If there is no confidence inside the plant, there is none outside. This is in harmony with the supreme law of compensation — "As ye sow, so shall ye reap."

These are some of the reasons why many print-shops don't pay. All kinds of efficiency in the mechanical departments and no one to reap the benefits because the fundamental rules of life are not practiced. There is a human side in the handling of labor which some employers will not recognize — therefore they do not get the results they might obtain by giving a square deal.

HENRY SANDERS.

DESIRES TO EXCHANGE COPIES OF NEWSPAPERS AND PUBLICATIONS.

To the Editor: FOXTON, MANAWATU, NEW ZEALAND.

I am anxious to get in touch with a brother craftsman in America who will exchange with me, from time to time, copies of the leading newspapers and illustrated publications of the U. S. A., for those of New Zealand, and to this end I ask that you kindly publish this brief note in your journal that I may be successful in establishing a reciprocal relation with one of your readers. By this means much pleasant and educational information may mutually be obtained.

I must express my appreciation, and that of other printers in New Zealand, of the great value of THE INLAND PRINTER to we southernmost members of the craft, and take this opportunity of expressing my best wishes for its continued prosperity. ERNEST W. HUNTLEY.

LEARNING THE PRINTING BUSINESS DURING THE FIFTIES.

To the Editor: LANSDOWNE, PENNSYLVANIA.

I am sending you a short sketch of the life of a young man who started to learn the printing business way back in the fifties, long before the Civil War. If of any value for the columns of THE INLAND PRINTER, you are privileged to use it, but if not of value, consign the stuff to the waste-paper basket.

I began my career at the age of fourteen years on the upper floor of a house on Fulton street, New York, near Broadway. The office was owned by an English publisher having a branch office on John street. The firm published

Bibles, religious works and a few historical productions, by subscription, in parts. The printing-office consisted of five hand presses, one hydraulic, and a few cases of type. The room had no conveniences whatever for the business, not so much as water for wetting the paper. My duties at first were to lock and unlock the shop, light the fires in the morning, sweep, fetch water from wherever I could get it, run errands and fill the printed sheets in the mill-boards, when dried, for the hydraulic to press out the impression made in the printing. The presses had a self-inking attachment, controlled by two straps, which, when run in and out, distributed the ink, and had but one form roller. The pressmen were paid by the piece; the only two on the "stab" were the foreman and myself. The price paid was 25 to 28 cents per token, according to the size of the sheet, whether for 500 or 3,000 copies. After serving in the capacity of "devil" for two years, I was given a press on piece-work at one-half the price paid a man, and as all the stereotype plates were English, the make-ready was rather tough for a beginner, so my earnings, for a time, were not much larger than those I received as an "entered apprentice." Not long after this we removed to a building on Frankfort street, where steam-power could be hired, and the firm purchased and installed a new Adams press and gave me charge of it. This was a great lift for me, for I was then paid \$6 per week regularly, and at reaching majority was to get \$10, the going wage paid journeymen, although there were a few printers paying eleven and twelve to first-class men. These quotations, when compared with the wages of to-day, may appear rather small, but you must remember the dollar then had a much greater purchasing power than at the present time, and I think, on the whole, financially we were as well off. Foremen and superintendents received as high as twenty and thirty dollars, according to their duties, or the size of the plant, and while higher salaries are paid to-day, I do not think the compensation any more than pays for the abilities required to manage the large establishments executing the fine productions made possible by modern machinery and inventions. Soon after reaching manhood, the building we were in burned to the ground, and I was thrown out of employment, and as the country was then on the eve of the Civil War our business fell so flat that I took a job at steel-plate printing till the trade revived. In a little while after I secured a place in an office that was then called the slaughter-house, at the large salary of \$8 per week. Our trade at that time had no organizations or set wages, so that a man made his own terms and could work for any sum he pleased without interference from anybody. I had not been there more than six months when I was offered a "sit." out of town, and, as it proved to be one where there was a chance for advancement, I soon rose to the position of foreman. While in the business I had several offers to take charge of different pressrooms, but I changed only three times, and retired from the business when I reached the age of three-score years and ten. In closing, let me say in my business career I have met some very agreeable people as employers and employees, and, although not associated with the trade for some years past, I still take a lively interest in all that goes on in the craft, and keep posted by the monthly visits of *THE INLAND PRINTER*. Last fall, on visiting one of my old employers, I was very much gratified in receiving a book, on which was written on the fly-leaf "—, with best wishes from his old friend of early days," showing that years had not erased the amicable relations that had existed between

us, and I hope the same kind consideration may be the experience of others who are giving their time and service to the "Art Preservative of Arts." C. H.

THE APPRENTICE QUESTION.

To the Editor:

LONDON, ENGLAND.

In view of the widespread interest that has been aroused on this subject, and the possibility of legislation being introduced, it would perhaps be rather premature on the part of any individual house in getting down to anything definite without waiting to see if concerted action is being taken by the trade.

There is no doubt that more care is needed in the selection of the embryo printer—a superior class of boy is essential.

Each applicant should pass a thorough examination in the ordinary all-important subjects: English, reading, arithmetic, writing and drawing, and have passed the seventh standard (grade). It will be necessary for him to produce a good character from a head master, who has known him at least two years, as to his good conduct, punctuality, honesty and tidiness while at school. He must also satisfy a doctor that he has a sound constitution, special points to be observed being (a) eyesight, (b) chest and lungs, the latter particularly where in the course of his daily occupation he will come into contact with lead.

It has unfortunately been the custom in the past for parents to reason thus: "Oh! well, the boy is not strong enough for outdoor work; we'll make a printer of him," with disastrous results for the boy when consumption creeps in.

The payment of a premium would prevent the taking up of apprenticeship articles so lightly, as is frequently the case. It would make the father or guardian appreciate his responsibility more. This premium could be returnable at the satisfactory termination of apprenticeship and on the recommendation of the examining committee as a reward for consistent good work and an earnest endeavor to progress on the part of the apprentice. Of course, an employer may, in his discretion, waive the question of a premium where it is the only obstacle to an otherwise eligible applicant being engaged.

Too much importance should not be attached to the winning of certificates and medals, excellent though they undoubtedly are. It is a well-known fact that some of our best boys fail to do themselves or their teachers justice at a time when most is expected from them, merely owing to an attack of nerves. On the other hand, it is possible for a boy to cram and show up well at an examination, and then just as easily forget his subject.

So much being required from the boy, it becomes of vital importance for his employer to provide ideal conditions for him to work under and to ensure his being trained along the right lines. The following suggestion is brought forward as a practical scheme for the earnest consideration of the trade, with the hope that, if not adopted in its entirety, it may help to solve one of the most difficult problems we have before us to-day.

Seven years' indenture, with the payment of a premium, the first two years to be served by the lad at a central school, where he will practically continue his school studies. He will also be taught the rudiments of his trade and be enlightened on various subjects pertaining thereto. During this period the instructor must watch him closely and note carefully the progress made. A report should be submitted quarterly to the employer,

giving full details on all points to be observed. Fees at this school are to be paid by the employer, the apprentice receiving no wages. Home work at this stage is not permitted, all study being confined to school hours. The apprentice should be encouraged to indulge in healthy outdoor recreation.

The two years completed, a full report will be required from the school. An adverse criticism from the instructor, or a disinclination on the part of the apprentice or his guardian to continue with the contract, shall be sufficient reason for canceling the indenture. The loss of the premium to the guardian will reimburse the employer for the school fees paid. Everything being satisfactory, the apprentice should be put in the hands of a man who knows the practical side of the business and is capable of teaching him. Where the number of apprentices permits, this man's sole duty would be as teacher.

A complete and progressive course of instruction to cover five years must be drawn up by the school instructor and employer and be subject to the approval of the examining committee. The apprentice will attend school two half days weekly for two years and the next three years he will work whole time, with attendance at evening school or in technical classes.

The examining committee will at stated and other times examine the apprentice and report if progress is satisfactory. This committee is at liberty at any time to look into the conditions under which he is working and to hold the employer responsible for any neglect of the lad's education. It shall be in their power to demand the return of the premium, and if conditions are not adjusted to their satisfaction, to place the employer on a blacklist and debar him from having any further apprentices. The wages to be paid the apprentice for the five years will naturally be on a higher scale than prevails under the present conditions.

It will probably take some time to get a scheme like this into working order, but, meanwhile, employers can further matters considerably by grouping together and forming centers to which their apprentices can be sent for half-day or evening instruction, thus saving time and expense in traveling to technical schools at a distance.

The specialization of most of our large printing-houses frequently allows a boy to learn only a part of the business. This is due in some cases to the nature of the work specialized in, but more often to the keeping of an individual on one particular section, and it is to the technical schools and coöperation of the employers we must look to remedy this defect.

W. J. P.

CO-OPERATING WITH THE ADVERTISER.

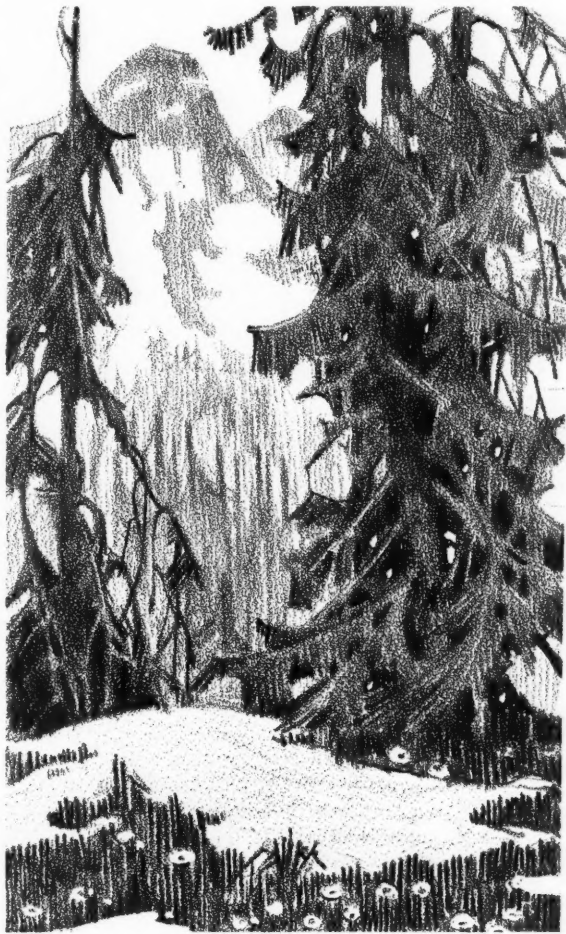
The kind of coöperation newspapers should render national advertisers has frequently been the subject of discussion among publishers. Speaking on this subject before the newspaper department of the Associated Advertising Clubs of the World, William A. Thomson, director of the bureau of advertising of the American Newspaper Publishers' Association, stated that all papers should coöperate in so far as such work paid them, but he did not believe it was the business of the newspapers actually to go out and sell goods for the advertiser. Mr. Thomson asked a large number of newspapers concerning their policy in this matter, and in summing up the results of his investigations, he said:

"I think it is clearly shown that the gathering of data by newspapers about local conditions offers a common

ground upon which the majority unite; and, after all, that is the backbone of any service department—to be able to offer to an advertiser facts showing why the campaign in your community ought to be profitable; to be able to tell him something about the kind of people who live in your city; the rents they pay; the incomes they have; the number of dealers that ought to be handling his product; the kind of men they are; how they feel about selling the kind of goods he makes; how the dealers feel about newspaper-advertised goods—a long list of vital matters which you are in a position to learn at first-hand far better than any outsider.

"It acts as a means of serving the advertiser, and as a means of attracting new advertisers to a profitable market.

"This sort of analysis of your community appears to me to be the foundation of the structure of every service department."



Reproduction of a Pencil Drawing.

Plate by courtesy of The Art Engraving & Colortype Company, Cleveland, Ohio. This plate appeared in the company's house-organ, *The Pocket Book*, with the following explanatory note: "Reproduction of a drawing made with ordinary lead pencil on a peculiar type of rough stock. The appearance is that of a coarse mezzograph half-tone, but the plate is a regular zinc etching. Notice that it gives pure white where there are no pencil lines; also that every desired gradation between pure white and pure black is obtained. This plate was not tooled. The reproduction looks exactly like the original drawing. For many kinds of decorative illustration, where the best possible printing qualities are desired, this mode of drawing and engraving offers many opportunities."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AT last accounts, 46 English dailies and 269 weeklies have raised their prices.

EDWARD PARROTT, the new member of Parliament for South Edinburgh, is an editor employed by the publishing house of Nelson & Sons.

THE *Three Shires Advertiser*, at Gillingham, Dorset, which was started in 1703, has suspended publication because of the paper shortage.

THE Army Council has prohibited the manufacture of cases and crates, and the use of new cases and crates, for packing unbound books for export.

MR. PAGE, the American ambassador, accepted an invitation to attend the annual dinner of the Newspaper Press Fund, at the Mansion House, May 12.

GLYCERIN is now under prohibition, and rollermakers, printers themselves, and gelatiners are restricted to a very small proportion of the usual supply.

A BOARD OF TRADE order now prohibits entirely the issuing of any new newspaper, and also any increase in the number of editions of existing newspapers.

A SCIENTIST states it as a fact that the bacillus of tetanus is frequently found in paper used for cartridges, so that a bullet can easily be the means of introducing it.

THE London General Omnibus Company says that, although the number of omnibuses has been for the time being reduced, it still requires two million tickets a day.

THE Department of Import Restrictions has added rule cutters, rule benders, picture post-cards and silver bronze powders to the list of articles whose import is prohibited.

O. G. BRIMMER, the oldest "clerk of the chapel," as which he functioned nearly forty years in the composing-room of the London *Daily Chronicle*, died recently in his eightieth year.

THE paperhangers have been warned that the use of paste for the purpose of their trade is forbidden, and that the food controller appeals to the public not to have any paperhanging done. Billposters are also forbidden to use paste made of flour.

AS A result of the shortage in gold-leaf and the Government prohibition of the melting down of bullion, the bookbinders who have gold skewings to sell can get for them \$1 to \$1.25 more than the normal pre-war rate per ounce of 24-karat gold.

THE printing and bookbinding trades have been withdrawn from the list of restricted occupations, but with the understanding that they, on their part, will coöperate with the national service department in carrying out the scheme for releasing men for the army.

AT its annual meeting in May, E. G. Arnold, present Lord Mayor of Leeds, was reelected president of the Federation of Master Printers and Allied Trades. A. F. Blades, Edward Unwin and A. C. Roberts were respectively reelected to the offices of vice-president, treasurer and auditor.

THE bookbinders stand in fear of a dearth of a most important raw material, binders' board. This article comes largely from Holland, and arrivals of fresh supplies are greatly interfered with by the German submarine campaign. It really looks as if the long threatened advent

of the paper-covered book is much nearer than many would like to have it. Another thorn in the side of the bookbinder is the decree that wheat, rye or rice flour may no longer be used for making paste.

THE Amalgamated Press, Ltd., has declared a forty per cent dividend—the past year's profits—amounting to £326,678 (\$1,589,288). Of its employees, 882 have enlisted with the army forces, and £29,000 has already been paid out in allowances to those who have joined or to members of their families.

THE printers of Limerick have won a strike, through the receipt of an increase of 4 shillings per week in their pay, with an additional shilling three months after the date of settlement of the strike. The employees affected issued a small newspaper during the strike; this was both well written and neatly printed.

THE *Kinematograph Weekly* [notice that it is spelled with a K instead of C, and very properly so], which was started ten years ago, was recently sold to Messrs. Odhams, Ltd., for £30,000. Presuming from the title that it is a moving-picture periodical, this sum would indicate a very successful publication for a limited sphere of operation.

THE Minister of Munitions has made an order which prohibits the sale or purchase of waste paper except under and in accordance with the terms of a permit issued by the Royal Paper Commission. No permit is required in the case of a purchase and sale of waste paper not exceeding 500 pounds, provided such sale is a separate and independent transaction.

THE Government's stationery office now "controls" a good deal of printing directly, two or three printing establishments being either entirely or almost wholly in government hands. The firm of Darlings (London) was the first to be thus taken over, and speculation is being indulged in as to whether this is the beginning of the long prophesied government printing-office.

THE average prices of paper are now about as follows: Good book papers, 8 pence (16 cents) per pound; feather-weights, 7½ pence (15 cents); common news, 4½ to 5 pence (9 to 10 cents), and scarce at that; strawboard, £33 (\$160) per ton, and very limited in supply; while browns and packing papers generally have trebled and quadrupled ordinary rates. Art papers, practically all of one quality, are ("take it or leave it," as it was bluntly put recently) 8 pence (16 cents) a pound.

THE cardboard-box trade feels sorely the shortage of supplies, but as the demand for boxes has fallen off considerably the orders on hand can be filled. It is pointed out in this connection that the non-boxing of British goods is apt to have a prejudicial effect on their sale, and that if the American producers continue to send out supplies in attractive pasteboard boxes they will have an advantage when brought into competition with corresponding English goods tied in bundles or put up in paper wrappers.

ONLY a fraction of the imports of paper and paper-making materials allowed by the Government is coming through, and, unfortunately, there is no immediate likelihood of improvement until the submarine menace is settled. News-paper, which, before the war, was obtainable at a penny a pound, now costs 4½ pence and more. It is very evident that the newspaper press and other large users will be obliged to drastically economize in consumption. The effect of prevailing conditions on other grades of paper is to raise the price enormously.

MR. OUTHWAITE, the Liberal member for Hanley, would abolish the entire newspaper press. Recently, in the House of Commons, he asked the chancellor of the exchequer whether, in view of the official control of the press which had been established, he would take steps, in the interests of man-power and paper economy, "to suspend the publication of controlled newspapers and issue as a substitute an official sheet of communications from the various departments." The chancellor said that the Government was not prepared to adopt the suggestion.

RECENTLY, the Sunday Pictorial Newspaper Company and Frederick Sanderson were summoned before Sir William Treloar, at the Mansion House, London, for unlawfully publishing information as to the supposed military plans of the national forces of a nature calculated to be useful to the enemy. The alderman held the case proved, but said that, owing to the trivial nature of the offense, he would not inflict any punishment. This seems to be the nature of all news censorship—some officials do not seem to be capable of drawing the line between the important and the trivial, and thus they make censorship hateful and oppressive.

AN antiquarian booksellers' weekly points out that a paper with a million circulation, such as the London *Daily Mail*, consumes for four pages of one issue 22 tons of paper, or 528 tons for twenty-four issues, while the average yearly weight of all the catalogues of the 425 booksellers in England, Ireland and Scotland is about 510 tons. If, therefore, the Board of Trade suppressed four pages of a paper like the *Mail* for a month, it would save more paper than by suppressing the total output of antiquarian booksellers' catalogues, and at the same time would provide work for the general printer. "With so little wisdom are these drastic regulations issued."

AS A writer for a trade paper puts it, "Apparently you can get paper now, if the Royal Paper Commission will let you; provided the Shipping Controller will permit what the Royal Paper Commission has permitted; provided, further, that the Coal Export Committee (who have to sanction bunkers to any vessel) will permit what the Shipping Controller has permitted the Royal Paper Commission to permit; provided, finally, that the Board of Trade will permit the chartering of a vessel to bring what the Coal Export Committee has permitted the Shipping Controller to permit the Royal Paper Commission to permit."

GERMANY.

ON May 3 the noted printing and binding machine factory of Karl Krause, Leipsic, delivered its one hundred and fifty thousandth machine.

IN the detention camp for French prisoners of war, at Münster, a complete printing establishment has been set up and a large number of prisoners are employed in the different departments.

ANSWERING an appeal made by the foremen's organization, the Deutscher Faktorenbund, the Executive Committee of the master printers' organization, the Deutscher Buchdruckerverein, at Leipsic, has recommended that higher-cost-of-living bonuses be given their foremen, graded as follows: Those having a monthly salary of 200 marks, 20 per cent; 250 marks, 15 per cent; 300 marks, 10 per cent, and 400 marks, 5 per cent.

ON May 1 the German Master Printers' Association announced an increase in the prices of printed matter, as follows: 50 per cent on general work; 33½ per cent on books, periodicals and newspapers published continuously, and 40 per cent on new orders for these. The

patrons are informed that these percentages are the minimum, below which the printers could not figure if they wished to sustain themselves and keep up with their duties to the State, the community and their families.

THE following are given as some of the reasons why Germany expects to continue trade in printers' supply lines in neutral countries, and even in certain enemy ones, after the war: Because the German foundries have the Didot system of type-bodies and a height which is higher than the English, they will continue to furnish type, brass rule and furniture as before. Galleys are also made to quite different measures. The Germans give a delivery-at-your-door price, while the English give only an f.o.b. at factory price.

FRANCE.

AT an auction of the library of Tristan Bernard, at Paris, a copy of the first edition of Flaubert's "Salambo" sold at 1,300 francs; the first edition of Mérimée's "Colomba" at 1,000 francs, and Henry Becques' comedy, "Les Corbeaux," 450 francs.

IT is stated that French printers used to buy German platen printing-presses, especially those of the "Caxton" type, large-size machines, and all materials for boarding and book-stitching work, because there are no French manufacturers of this class of machinery.

ACCORDING to a recent ministerial decree, the following goods may be imported only by way of exception and with special license, granted after consultation with the Comité des Dérégations aux Prohibitions d'Entrée: Engravings, facsimiles of engravings, photogravures, photocollographs and the like, lithographs, chromos, decalcomanie pictures on paper in sheets, labels and designs of all kinds, including calendars, commercial advertisements, and interiors of albums for photographs and collections and picture post-cards; photographs other than those having an artistic or documentary character; photogravures and the like, in sheets or cut into cards, menus, etc.; engraved or printed music.

AUSTRIA.

IT was announced at the last general assembly of the Austrian printery foremen's union that, pursuant to solicitation by its Executive Committee, the master printers' organization had agreed to do its utmost to grant their foremen higher-cost-of-living bonuses; also that in this respect favorable results could be recorded.

THE Government lately requisitioned the printing-offices to deliver to it twelve per cent of their present stock of lead-containing metals. This is the second requisition of this sort. The lead-containing materials are divided into two groups: (1) Type and spacing-material; (2) stereotypes and linotype slugs and metal. For the first, there will be paid 4½ crowns per kilogram (42 cents per pound), and for the second 3 crowns per kilogram (28 cents per pound). The delivery of the metals is obligatory, and those endeavoring to evade it will be rigorously punished.

HOLLAND.

AT a public sale of the Levison Printing Office, at Amsterdam, owned by D. Proops, Jr., a very important collection of punches and matrices of Hebrew and Rabbinical fonts from the renowned Jewish printer, Jos. Athias, was purchased by the Lettergieterij Amsterdam (N. Tetterode, Ltd.). The collection had come into the possession of the Proops house in 1761. Jos. Athias was a Spanish Jew and originated from an old printer family, which did business at Ferrara, Spain, in 1552. He settled in Amsterdam in 1661, and won a great reputation

by the remarkable accuracy of his texts and the fine cut of his types, which was due to the great punchcutter, Cristoffel van Dijk. His masterpiece was the Hebrew Bible, of which the first edition was published in 1661, the second in 1667, the latter even now being considered as attaining the highest standard. The States General gave him a pension for twenty-two years. He died in 1692.

SWEDEN.

THIS country now prohibits the exportation of the following articles: Paper coated with glue or other adhesive substances, also fly-papers; paper and pasteboard with covering or internal layer of tissue, textile thread or metal wire; printers' stamps and dies; type, also spacing-material of lead and lead alloys, such as quads and slugs; printing plates not specially exempted, stereotypes, electrotypes and galvatotypes.

UNION OF SOUTH AFRICA.

THESE States have put in force the following duties: Printers' bronze, 3 per cent ad valorem (if British, free); printed tickets, theater, tramway or the like, 25 per cent or 3 pence per pound, whichever is highest; paper ruled with money columns, ordinarily used as account forms, 25 per cent ad valorem. A rebate of 3 per cent is allowed on these last two items in case they are British goods.

SWITZERLAND.

At a meeting on May 6, at Lucerne, of the Executive Committee of the Swiss Newspaper Publishers' Association, it was determined to begin immediately preliminary work upon the project of fixing uniform prices for newspaper, to be established when normal times arrive.

DENMARK.

It is announced that a Danish inventor has discovered a process for making news-print paper from seaweed. The new process is said to entail but half the cost of making paper from wood-pulp.

ARGENTINE.

NEWS-PAPER is now admitted free of customs duty into this country. The duty on paper in reams or on reels for papers was formerly one centavo, in gold, per kilogram.

SPAIN.

THE Government has prohibited the export of paper and bristol board.

MAKING TYPE TALK.

J. W. Carlin, advertising manager, Goldstein-Migel Company, Waco, Texas, addressing the retail department of the Associated Advertising Clubs of the World on "Making Type Talk," compared Billy Sunday, with his pulpit-leaping antics, and the super-dignified high-church rector as illustrating two styles of advertising. He said the style of advertising depends on what you have to sell, and to whom you expect to sell it.

"Billy Sunday, with his pulpit-leaping antics, his slang and his sawdust ring, is preaching exactly the same gospel as the super-dignified high-church rector, who is never guilty of a strenuous gesture," said Mr. Carlin. "Billy Sunday reaches people who never come within the rector's sphere of influence; and the rector convinces people who view Billy Sunday with distrust and disgust. Which style you adopt in preaching your gospel of trade — or whether you try for a happy medium between the two — will depend upon what you have to sell, and to whom you expect to sell it. You must know your goods and know your public.

"Some advertisers seem to think that all they have to do is to run out into the middle of the road and shout

'Stop!' and the world will halt and listen to them. You see advertisements headed in glaring type with such words as 'Stop!' 'Look!' 'Important,' and so on. But you've seen so many of them that you usually pass them by without bothering to see what they are talking about.

"The man who plans to invest a thousand dollars in a new car, or several thousand in a home, will read pages of advertising about cars or real estate. But when you undertake to tell him about a 5-cent cigar or a 50-cent necktie, you'd better confine yourself to very few words. You will spend an entire afternoon with the man who is selling you a ten-thousand-dollar power-plant for your shop, but the salesman who sells you a shirt must do it in five minutes. And twenty or thirty minutes is about as much time as you'll spend in the selection of a suit of clothes. So, in advertising these things, you must ask yourself, not 'How much do I know about this article that I would like to tell the public?' but 'How much will the public read with interest?'

"To talk successfully with type, you must know your goods and know your public; know what points of your proposition will impress the prospective buyer and then bear down on those points. Talk from the outside in and not from the inside out. Make your advertisements easy to read and hard to forget. Overlook no detail, however trifling, which will help your type to talk more effectively; for 'Trifles make perfection, and perfection is no trifle.'"

THE PATRIOTISM OF THE AMERICAN PRESS.

The service rendered to the Government of the United States in the sale of the Liberty Loan Bonds of 1917 by the press of the country is record evidence of the generous patriotism of the newspaper men of America, states a recent bulletin from the Liberty Loan Publicity Bureau. It is recorded in the pages of thousands of American newspapers, many of them printed in foreign languages, from the largest daily to the smallest country weekly. The newspapers of the country "came across" with liberal donations of space in news and advertising columns.

Newspaper men have observed with deep and peculiar pleasure the whole-hearted activity of the men of their fraternity in the country in promoting the sale of the Liberty Loan Bonds. The influence and assistance of all publications in making the loan a success are simply incalculable. Their efforts greatly contributed to making it a double success in that it was not only largely oversubscribed, but the Liberty Loan Bonds were placed in every community in the United States, in cities and in remote country districts, in mining towns and manufacturing centers, among farmers, country merchants, city bankers and large commercial and manufacturing houses.

It was a great educational campaign. Readers of their county paper in their country homes, and new American citizens from papers printed in their old language, and others just learning our language, who in the evening spelled out the news in the great daily papers, were informed of the purposes and objects of the Liberty Loan and instructed in the nature, value and terms of Government bonds, especially the Liberty Loan Bonds of 1917. The whole nation has made a long stride forward in financial education through the Liberty Loan campaign of 1917 as conducted through the press of the country.

The country press, which, without compensation, gave liberally of its limited space, is equally deserving of praise with the larger papers. In their respective spheres, all classes of publications in the country covered their field thoroughly and well.

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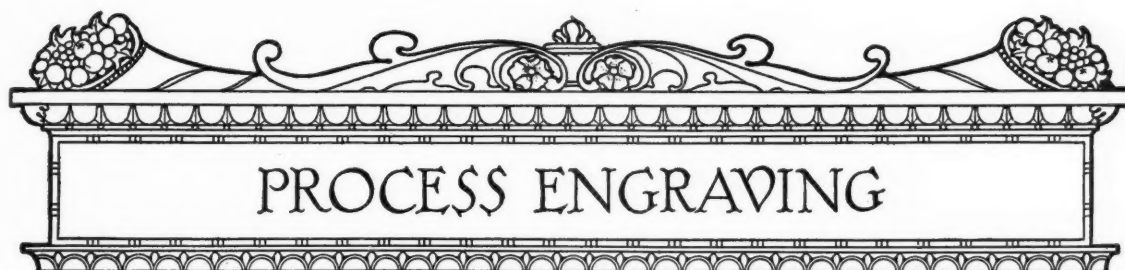
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PLATE-PROGRESS



A striking and artistic design is shown herewith. It served as the cover page for *Plate Progress*, a house organ gotten out by the Jahn & Ollier Engraving Co., 554 W. Adams St., Chicago. It is designed by one of their artists. They also made the plates.

The printing was done by S. D. Childs & Co., Chicago. Philip Ruxton Co.'s inks used.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Temper Engraving Tools.

"Amateur," Ithaca, New York, writes: "I bought a set of tools used by a wood-engraver, but can not work them on copper. They were too soft, so I hardened them, and now the points break off. Can your engraving department help me out? I am only an amateur engraver, anyhow."

Answer.—Wood-engraving tools are sharpened at too acute an angle for use on copper—that is your first trouble. The fact that the points break off in copper shows that the steel is too hard. Reheat the points of the gravers until they are a light straw color, then stir them around in cold water until they are cool. Grind the face of the tool to an angle of about sixty degrees, as the wood-engraver used them at an angle of about thirty degrees. Finish sharpening on an oil stone.

Uncle Sam Helping Out Processworkers.

Secretary Redfield, head of the Department of Commerce, announces that his department is doing something to help out the processworkers. Finding that we were dependent on Germany for our optical glass, he has had experts at work and now says they are able to make glass equal to the best, which is good news, for the reason that the stock of anastigmat lenses was exhausted in this country.

We were also dependent on Germany for our supply of potash. Now we are making thousands of tons of potash from the seaweed along our coasts.

Porcelain evaporating-dishes were not to be had this side of Germany. No chemical porcelain—that is, porcelain that would stand strong, heated acids—was to be had in this country. We are now making it, so we will soon have American made evaporating-dishes instead of the makeshift dishes we are now using.

If Mr. Redfield will but turn his attention to our supply of zinc and copper, which is plentiful in this country, and see that these metals can be purchased at reasonable prices, he will earn the lasting regard of photoengravers and every one using their product.

A Substitute for Bichromate Sensitizers.

Here is something new under the photographic sun: It was in 1839 that Mungo Ponton discovered that gelatin combined with a bichromate was sensitive to light, and so for seventy-eight years processworkers have been poisoning themselves with bichromates without being able to find a substitute for them.

Now, Dr. Aage A. Meisling, a Danish medical man, has found that if gelatin paper dyed with erythrosin, of a strength of but one grain of erythrosin to twenty ounces

of distilled water, is exposed to light under a negative while in a damp state, the light hardens the gelatin in much the same way as it does when sensitized with a bichromate. His theory is that the action of light liberates formalin, which hardens the gelatin. To use the sensitized gelatin in a damp state, a thin sheet of transparent gelatin is interposed between the dry negative and the damp sensitive paper.

What a line of experiments this discovery opens up. In the first place, metal plates can be sensitized with glue and erythrosin and be kept for a long time. With bichromate this was impossible, owing to the hardening action of bichromates. To use these stock sensitized plates, all that will be necessary will be to dampen the surface. Or it may be that glycerin or a similar substance may keep the gelatin from drying, and so retain its sensitiveness. It may be, also, that other anilin dyes may be found superior to erythrosin, or the addition of anilin dyes may increase the sensitiveness of bichromates. Processworkers everywhere will follow up this announcement by personal experiment. Who will be first among readers of this department to tell the results of their trials of erythrosin? There are advantages in this new sensitizer in the carbon process in connection with rotary photogravure.

Relief Plate and Offset Printing.

"Printer," Dayton, Ohio, asks: "Would THE INLAND PRINTER be good enough to give me an opinion, based on its wide observation, as to whether color printing will be done in the future by the offset press, as its promoters claim, or is there a possibility of the three and four color relief processes holding their own in the color-printing field? Of course, I know there are big interests on both sides of this question, so a personal and confidential reply will be appreciated."

Answer.—This writer is evidently fearful that a candid reply to his letter might start something, when it would be cowardly to express an opinion confidentially that might not be given openly. His query has been turned over to this department because comparison depends, after all, on the preparation of the printing-plate, which must be a photomechanical operation to be entirely commercial. From the beginnings of offset printing, every development of it worth recording has found space in these pages, and the early opinions of the differences between the two methods have not changed. Relief-plate printing is a mechanical method—offset printing is a chemical process. The one requires a smooth or coated paper to show its results to best advantage, while the other does the best work on an uncoated stock. Relief-plate printing gives the more brilliant results, an ink carrying more color can be used, and the dots in the

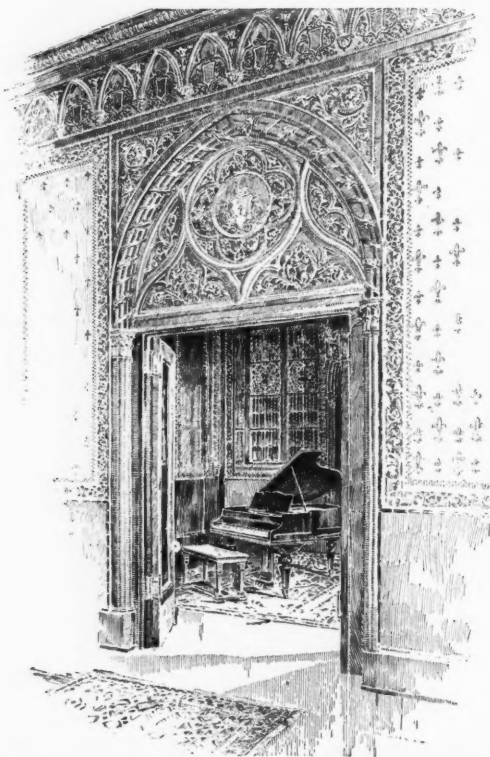
printing-plate retain their diameters, while with the plate for offset printing the difficulty is to overcome the tendency of the printing-dots to spread. The methods of making relief plates are standardized and common, and can be worked in every season and every clime. This can not be said of methods of making plates for offset printing. Pick up any first-class fashion magazine that carries much color-printing, note which method is used to do the color-printing, and then, if you want to get an opinion on the practicability of both methods, ask the publisher of one of the magazines why he prefers the method he is using.

The Photoengravers' Creed.

From *Etchings*, for June, house-organ of Gatchel & Manning, Philadelphia, is taken the following creed, which, if adopted by the whole trade, would lift it up to a plane with the liberal professions:

"We do not cut prices to meet competition.

"We want to do business in a business way.



Pen-Drawing Can be One of the Highest Expressions of Art.

"Our prices are based on known cost of production.

"We believe that first cost is important but secondary.

"We will not lower our standards to secure or hold orders.

"We believe in giving our best service to every buyer, be his order large or small.

"We sell constructive service; we are not simply dealers in etched copper and zinc.

"We believe we are in business to make engravings to help you accomplish your aims.

"We believe a preliminary consultation with us will be as profitable to you as your business is to us.

"We want customers who are satisfied with one hundred cents' worth of quality for every dollar they pay us."

This beautiful publication, besides giving suggestions

how to use engravings, shows some most artistic exhibits, among them the reproduction of a pen-drawing shown on this page.

An Engraver's House-Organ.

"The shoemaker's children go without shoes" is an old proverb so well illustrated by engraving houses that make attractive illustrations for the house-organs of other concerns and never think of advertising their own products in the same way. That they are waking up to the value of the house-organ is evidenced by *The Almanack*, of the Eclipse Engraving Company, Cleveland, and *Etchings*, by Gatchel & Manning, Philadelphia.

From J. D. Chambers, of The Art Engraving & Color-type Company, Cleveland, comes another little monthly, entitled *The Pocket Book*, "Containing Coigns of Vantage and Other Valuables." This booklet is extremely well written, and gives to both customers and prospects illuminating information as to the high order of talent required to prepare illustrations and engrave them, and also demonstrates the value of using only the best that skilled engravers can produce. An idea of the cleverness of the writing can be had from this greeting on the back page of the January number: "Some more New Year's Greetings, a little bit late, but business has kept us from hitting the date. We hope you'll be happy and likewise be rich; that life will run smoothly, with nary a hitch. We want your new orders, we're not a bit small; we've got the equipment to handle them all. We'll turn them out quickly and fix them up right; we're here for that business, all day and all night."

Oil Paintings for Reproduction.

"Photographer," Boston, writes: "I have had to reproduce a number of old paintings that were so darkened by smoke and dust that I tried warm water and sponge with a little castile soap to clean them. This improved them greatly, though in a few cases it left the varnish on them slightly dull in appearance. What is the practice among photoengravers to clean up old paintings before photographing them?"

Answer.—The common practice among photoengravers is not to attempt to wash paintings given them for reproduction. Only the owner of the pictures should order that. The reason that the varnish on the paintings turned dull is probably because there was wax in either the pigments used or in the varnish. A coat of the proper varnish will restore the brilliancy. The writer has found, when given permission by the owner of a painting, that after dusting away the loose dust and washing the painting with clean, warm water and a soft sponge, fly-specks and the effects of smoke can be removed. By rubbing a fresh-cut piece of potato over the surface, almost all dirt is loosened, after which only clean water should be used. It is better to leave the responsibility of cleaning a valuable picture to a professional picture cleaner.

A Patented Method of Etching Half-Tones.

Arthur C. Murray, of Buffalo, was allowed, on May 8, a patent, No. 1,225,477, for a method of producing half-tone plates. The method claimed is to flat-etch a half-tone plate as usual, then heat and, while it is heated, rub a cake of paraffin or similar wax over it so as to fill all the etched surfaces. While the plate is still heated, all the wax is cleaned out from the high lights and only partially cleared away from the middle tones so that the etching fluid is applied in such a manner as to give a full etch to the high lights and to gradually clean out the wax in the middle tones, thereby giving the middle tones a graduated etch according to their tone value.

WHERE WAR POSTERS COME FROM.

Every one has wondered where the great variety of war posters that appeared all over the country so suddenly came from. One of the chief sources of the original designs was the Illustrators' Society, of which Charles Dana Gibson is president. Just as soon as war was declared the members of this society offered their services to the Government, while the clerical work was taken care of by F. deS. Casey, of *Collier's Weekly*, who supplied the illustrations herewith. Here are some of the artists who gave of their time and talents to the service of Uncle Sam:



James Montgomery Flagg and Four of his Posters.

Charles Dana Gibson, James Montgomery Flagg, Adolph Triedler, Howard Chandler Christy, Harrison Fisher, F. G. Cooper, Alice Barber Stephens, John Sheridan, Neysa McMein, R. M. Crosby, L. M. Britton, Coles Phillips, Clyde Squire, Henry Raleigh, Frank Stick, Edward A. Wilson, Louis Fancher, Elizabeth J. Babcock, C. B. Falls, C. D. Williams, Worth Brehm, A. W. Brown, Wallace Morgan, W. J. Enright, Frederic Dorr Steele, George Wright, E. M. Ashe and Henry Reuterdaahl.

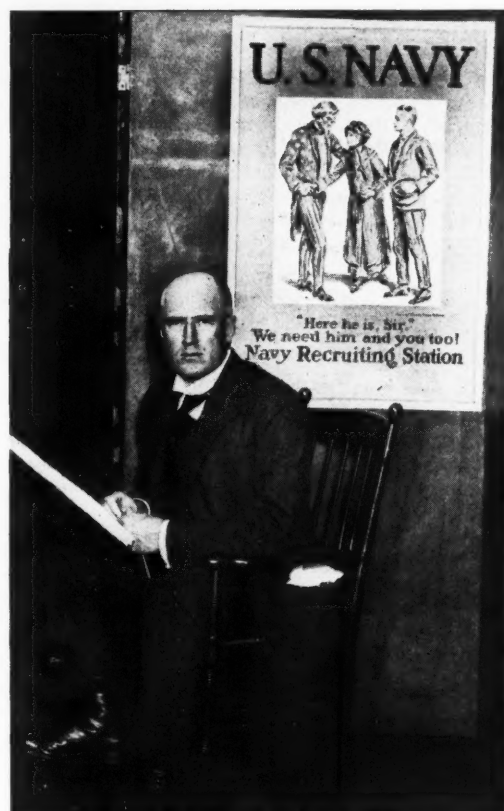
Some of the artists turned sign painters. Henry Reuterdaahl painted immense signs away up in the air in New York and in Scranton, Pennsylvania. George Wright and E. M. Ashe did a big bulletin board for Bridgeport, Connecticut. Other artists were assigned to various departments. The army, the navy, marine corps, Liberty Loan, Red Cross and food conservation each had its special artists, and when the posters were designed they were sent at once to the chairmen of committees in Washington who gave out the printing.

Floyd Wilder, of *Collier's Weekly*, had charge of the



Adolph Triedler Designed this Liberty Loan Poster One Evening and Three Days Later 25,000 Copies Were Printed.

New York State recruiting posters, for which William E. Rudge did the printing, and they managed to supply editions of two hundred posters of sixteen different subjects in many colors, at a total cost to the committee of but \$200 for the entire edition of 3,200 posters. This will give an idea of how economically the work is being done by every one doing "his bit."



Charles Dana Gibson, President of the Illustrators' Society.

Opportunities for Employing Printers in Coming Convention of United Typothetae & Franklin Clubs.

From all indications at the present time the coming convention of the United Typothetae and Franklin Clubs of America, which will be held at the Congress Hotel, Chicago, September 17, 18 and 19, will prove to be the greatest event of the year in the printing industry. Emphasis is being placed upon the fact that this is to be a strictly business convention, which is in keeping with the spirit of the times. The coming year will undoubtedly present problems such as have never before confronted the industry, and it behooves every employing printer to study his business and prepare to meet the changed conditions which are bound to come. No better opportunity to learn just what problems are confronting the industry as a whole, and thereby affecting each individual in the industry, could be presented than the coming convention. The arrangement of the program, with the elimination of the usual entertainment features, provides for the full utilization of the time of the convention and the talents of those attending, so that every available moment will be devoted to the solution of these problems, and to the many plans for making the work of the organization still more effective.

For instance, it is of vital importance that each one give serious consideration to conditions after the war, and to the effect those conditions will have upon his business. This question will be the subject of an address by Rufus R. Wilson, secretary of the National Association of Cotton Manufacturers, and the discussion following this address will bring out information that will prove of great value.

"The Value of Service," a matter which can not be overestimated, and the lack of which has caused both hardship and failure in the printing business, will be the subject of an address by Charles H. Mackintosh, of the Stewart-Mackintosh Company, of Duluth, Minnesota.

What is fair and just between the employer and the employee is a broad question. Does your attitude toward labor bring you satisfaction and a fair return? Magnus W. Alexander, of the General Electric Company, of West Lynn, Massachusetts, will present this important subject, and what he has to say will prove of great interest and importance to all.

"Creative Selling," another important subject which is occupying the attention of printers throughout the country, will be discussed by Brad Stevens, editor of *Direct Advertising*. Any printer can take orders at a price, but it is an entirely different matter when it comes to making profitable business. Probably no other man is better equipped to handle this subject than Mr. Stevens, and this opportunity to get first-hand information should appeal to all.

The question of competition has long been a vexing one, and the benefits to be derived through "Coöperative Competition," which will be the subject treated by the national secretary, Joseph A. Borden, are many. This is another question which confronts all in the industry to-day, and here is presented an opportunity to prepare to meet it in a coöperative spirit.

"The Trend of Events in the Printing Industry," an address by Charles D. Heller, vice-president of the Rathbun-Grant Printing Company, of Chicago, will deal with the past, present and future, and will present some

statistics and prophecies, all of which will be valuable information and help in building business on a firmer foundation.

"Management and Efficiency Methods," still another subject of vital importance, will be discussed by Albert E. Buss, manager of the Front Rank Press, of St. Louis, Missouri. Are you satisfied that your plant is perfectly managed and conducted at the greatest point of efficiency? Herein will be presented an opportunity to make sure that it is; and if it is not, to learn how improvements may be made.

These are but a few of the many features on the program. In addition, the composite statement of cost of production for 1916, on which the Cost Commission has spent a great amount of time, will be presented by D. G. Whitehead, of Richmond, Virginia. Then there will be the reports of the various committees and also meetings of the different divisions.

Taken all in all, it can well be said that no other similar event has offered equal opportunity for securing such a vast amount of live information, all of which is vital to the successful operation of the printing business.

The keynote of this year's meeting is that it is to be a convention for *all* employing printers. No printer need feel that because he is not a member of the national or any other printers' organization he will not be welcome to the convention meetings, for the contrary is the case. In fact, the program comprehends such subjects as are of interest and applicable to all printing-plants, regardless of their size or association affiliations.

As all entertainment features will be eliminated from the convention, the national office of the organization, located in Room 550, 608 South Dearborn street, will maintain a convention service bureau for the convenience of visitors in making advance reservations for desired forms of entertainment, or to serve in any other way possible. Printers are urged to communicate at once with this bureau regarding any matter that pertains to the convention, their trip to and stay in Chicago, or any other matter that may be of interest to them.

GOSPEL OF THE COST SYSTEM.

The Twenty-third Psalm has been paraphrased by the Standard Chemical Company, of Des Moines, Iowa, as follows:

"The cost system is my salvation. I shall not fail.

"It maketh me lie down in peaceful slumber;

"It leadeth me beside the still 'leaks';

"It restoreth my intellect;

"It guideth me in the path of cost-finding for my own name's sake.

"Yea, though I walk through the battles of competition I will fear no danger, for it is with me;

"Its accuracy and knowledge they comfort me.

"It prepareth a table before me in the presence of my family;

"It anointeth my purse with profit and establisheth my credit; my purse runneth over.

"Surely success and happiness shall follow me all the days of my life and I will dwell in the house of Prosperity forever."



COST AND METHOD

BY BERNARD DANIELS.

Over-equipment—An Old Subject from a New View-Point.

The following extract from a letter received from George M. Goolsby, of Wachula, Florida, presents the ever-present discussion of what is overequipment from an entirely new point of view:

"I read much about overequipment in the trade journals, but, according to my idea, there are a hundred country print-shops that are overmanned to every one that is overequipped. That is, they have too large a force, and then hustle for work, taking it at any old price, that they may keep their force busy.

"We endeavor to handle the class of work that is adapted to our office and from which we can make a profit, and find that we make friends by frankly telling them to send their bookwork to a book printer, etc. By treating our customers right, much of the work is left at this office and no price asked until it is delivered."

There is much truth in the above statement of conditions in the average country printing-plant which must have a certain equipment to get out the regular editions of the weekly or daily paper, and one finds that at certain times this equipment is idle. But, as Mr. Goolsby expresses it, most of these shops are overmanned, because of an idea that there must be a sufficient force of hands to turn the paper out with metropolitan speed, and, instead of charging this extra labor and the idle time caused by it up to the paper, where it belongs, and by which it is caused, the owner or manager rushes out to get something to keep the men busy, no matter whether he makes a penny on it or not. The result is that he usually does not.

If we are to believe what our other correspondents say, there is an idea current in the minds of these overmanned printers that, having the labor and being compelled to pay for it, anything that they may receive in excess of the wages paid is actually a profit. And they go ahead on this basis until the sheriff gets them or their creditors are generous enough to compromise and let them start out again on the same lines. Every month we receive requests to show the writer why it is not possible to double the business by using the non-productive time and thereby make a profit equal to the wages saved, or, rather, used on the new work which would have to be paid anyhow. Or, as one expressed it: "I will not pay out any more, so why will it cost any more?" But he neglected one item, which loomed up very large when the final cost-accounting came, and that was that he had not estimated the amount of work he had to do in hunting the orders and seeing them through the plant, or the fact that more work meant greater wear and tear on type and machinery, more space for handling the stock, and the need of greater capital to carry the accounts. After

over a year's careful comparison, the man who thought all over wages was profit found that the only items of fixed expense were interest and taxes, and that all others did increase to a greater or less extent.

If any of our readers are in the condition which we feel that our correspondent has named exceedingly well when he called it "overmanned," we would advise them to carefully consider how much less labor they can employ and still get out the amount of work that will come to them at fair prices in addition to their publication, reduce the force to that amount and note how much less the work will cost, even though the overhead load will be apparently greater.

In other words, overmanning a shop means adding to the non-productive time, for which more business is not a remedy unless the additional business is obtained at a price that carries a real profit.

These war times are good times to consider this matter and make the necessary reform in management. Of course, if you are so overequipped that you will have a lot of idle machinery after regulating the labor to the business, it is time that you selected the best of the machinery and other equipment suitable to the kind of work that naturally comes to you and get rid of the rest of the overequipment as well as the overmanning.

Here is food for earnest thought, to be followed by determined action.

Just Average.

Various trade economists write about keeping up to the average, and almost every cost report we see ends up with "average production," or "average cost," or something of similar significance. Now, let us think just what it means to keep up with the average. In some plants the average has been exceeded for months at a time—why not always? Job-presses have been known to show a 90 per cent productive time, yet the average in the average plant is about 70 per cent. Composing-rooms have been known to give 75 per cent productive time, yet the records show an average of hundreds of plants to be about 65 per cent.

Here is food for thought. Why do not more printing-plants show an average of higher efficiency? If one plant can make an average of 90 productive hours in every 100 in its job pressroom, why not others? Is the difficulty in the kind of presses used or the kind of work that is being done, or is it in the character of management in the different plants?

The Cost Commission should give this matter attention, and, if possible, further differentiate and classify the work so that the averages may be closer to what an efficiency engineer would consider normal. As reports are now published, all jobwork and all sizes of job presses are bunched in a general average that does not mean

anything to any one, and which is of very little value as a guide to efficiency. Study should be made of what is a correct normal production and the printers encouraged to try and get such a production from the presses they have need for and junk or store away the machines, etc., for which there is little work.

This would be a real benefit to the craft and give the ambitious young printer something by which to gage his progress.

How Much for Ink?

A correspondent in the Middle West writes for information regarding the correct charge for ink on small jobs and open blanks, where there is but little used.

At first this seems almost like an unsolvable problem, but by taking the average of a large number of jobs in various quantities it has been found that there was a

ink for the first thousand, and 5 cents for each additional thousand. Heavier forms and those with black type or cuts should be doubled. Good judgment is all that is required to determine forms which come under this head.

The accompanying table of quantities of ink has been carefully figured, theoretically, and proved by actual weighing of a number of printed sheets, so that it may be considered as correct, though the amount of ink given for some of the large sheets with heavy forms may seem high to some who are not familiar with that class of work.

This table gives the quantities for twelve sizes or areas of sheets in four different surfaces of paper and four different degrees of surface of form, making 192 quantities. These are doubled by giving the first thousand, including make-ready, and the additional thousand—a

SIZE SHEET	No. Imp.	ANTIQUE FINISH				M. F. SMOOTH FINISH				SUPER CALENDERED				COATED			
		1	2	3	Solid	1	2	3	Solid	1	2	3	Solid	1	2	3	Solid
5 x 8—40 in.	1st 1,000.....	.08	.09	.10	.80	.08	.08	.09	.62	.07	.07	.08	.48	.06	.07	.07	.45
	Add M.....	.03	.04	.05	.60	.03	.03	.04	.42	.02	.02	.03	.28	.01	.02	.02	.25
8 x 12—96 in.	1st 1,000.....	.15	.17	.19	1.65	.13	.14	.16	1.22	.13	.14	.15	.93	.12	.13	.14	.85
	Add M.....	.07	.09	.11	1.40	.05	.06	.08	.97	.05	.06	.07	.67	.04	.05	.06	.60
10 x 15—150 in.	1st 1,000.....	.24	.26	.45	2.50	.21	.22	.26	1.96	.18	.19	.21	1.34	.17	.18	.19	1.23
	Add M.....	.12	.14	.19	2.20	.09	.10	.14	1.66	.06	.07	.09	1.04	.05	.06	.07	.93
13 x 19—247 in.	1st 1,000.....	.31	.35	.43	4.15	.27	.30	.35	2.92	.22	.24	.27	2.04	.21	.22	.24	1.88
	Add M.....	.18	.22	.30	3.80	.14	.17	.22	2.57	.09	.11	.14	1.69	.08	.09	.12	1.53
14 x 22—308 in.	1st 1,000.....	.40	.44	.54	5.00	.34	.37	.46	3.60	.28	.30	.34	2.54	.26	.28	.31	2.31
	Add M.....	.24	.28	.38	4.60	.18	.21	.30	3.20	.12	.14	.18	2.14	.10	.12	.15	1.91
19 x 24—456 in.	1st 1,000.....	.54	.61	.75	7.70	.46	.51	.62	5.24	.37	.41	.49	3.66	.34	.37	.43	3.30
	Add M.....	.34	.41	.55	7.20	.26	.31	.42	4.74	.17	.21	.29	3.16	.14	.17	.23	2.80
22 x 34—748 in.	1st 1,000.....	.82	.94	1.06	12.12	.69	.77	.96	8.50	.54	.60	.72	5.91	.49	.54	.64	5.37
	Add M.....	.56	.68	.90	11.40	.43	.51	.70	7.78	.28	.34	.46	5.19	.23	.28	.38	4.65
25 x 38—950 in.	1st 1,000.....	1.01	1.13	1.39	15.35	.81	.91	1.13	10.85	.65	.72	.87	7.54	.59	.65	1.07	6.84
	Add M.....	.72	.84	1.10	14.40	.52	.62	.84	9.90	.36	.43	.59	6.59	.30	.36	.48	5.80
28 x 44—1,232 in.	1st 1,000.....	1.36	1.50	1.78	20.08	1.08	1.22	1.50	14.09	.85	.94	1.14	9.83	.77	.84	.99	8.91
	Add M.....	.98	1.12	1.40	18.80	.70	.84	1.12	12.81	.47	.56	.76	8.55	.39	.46	.61	7.64
33 x 46—1,518 in.	1st 1,000.....	1.62	1.84	2.20	24.52	1.33	1.50	1.94	17.31	1.04	1.15	1.38	12.05	.94	1.03	1.21	10.83
	Add M.....	1.15	1.38	1.84	23.00	.87	1.04	1.38	15.79	.58	.69	.92	10.53	.48	.57	.75	9.31
38 x 50—1,900 in.	1st 1,000.....	2.03	2.32	2.89	30.80	1.67	1.89	2.34	22.76	1.31	1.46	1.74	15.19	1.19	1.31	1.49	13.78
	Add M.....	1.44	1.73	2.30	28.80	1.08	1.30	1.75	20.76	.72	.87	1.15	13.19	.60	.72	.90	11.78
41 x 61—2,501 in.	1st 1,000.....	2.60	3.03	3.79	40.50	2.98	2.56	3.03	28.51	1.70	1.89	2.27	19.85	1.55	1.71	2.03	17.76
	Add M.....	1.90	2.28	3.04	38.00	1.43	1.81	2.28	26.01	.95	1.14	1.52	17.36	.80	.96	1.28	15.51

Quantity of Ink Scale.

certain increase per thousand impressions and that by subtraction it could be found just how much ink was used in the make-ready and wash-up of the average form of small commercial work, such as letter-heads, bill-heads, envelope corner cards, business cards, etc.

The average amount of ink (black, at \$1 per pound) used in making ready and washing up such forms as letter-heads, envelopes, professional cards, statements, bill-heads, etc., is .05 pound, when using a 10 by 15 press. The amount of ink per thousand run is about .02 pound, so that a single thousand will take .07, or practically 7 cents' worth if the press is started from a clean press and washed up after the run. As it is usual to follow one job after another without a wash-up, or at least without a complete wash-up, part of this is saved and it will be safe to figure such jobs as taking 5 cents' worth of ink for the first thousand and 3 cents per thousand for additional thousands. Remember, this is for the lightest class of forms and the figures given are the actual cost of the ink, without any allowance for waste in the can or profit.

It would be wise, therefore, to adopt the rule that all small work shall be charged not less than 10 cents for

total of 384—which should cover any possible form that may come up for figuring ink, as, when the sheet does not correspond in size, you can take the nearest in area. These figures are made to allow for the usual margins as part of the percentage of blank in classifying the sheets.

To those who like to do a little figuring on their own account, the following data as to the basis on which this table was figured may prove interesting, and will enable them to figure closer classifications for special work if they desire.

BASIS OF TABLE.

Class 1 is based on pages of ten-point solid matter, covering, with usual marginal allowance, 50 per cent of the surface of the paper. This class covers the usual bookwork without illustrations and most jobwork of the lighter class.

Class 2 allows for a covering of 60 per cent of the surface of the sheet; which includes bookwork in eight-point and a little heavier class of jobbing.

Class 3 allows for covering 80 per cent of the surface of the sheet with type-matter, which will include six-point

solid and most of the balance of the ordinary jobwork with light illustrations.

Other percentages can be figured from these.

Kind of Surface	50% Covered	60% Covered	80% Covered	Solid
Antique Finish.....	.00076 lb.	.000912 lb.	.001216 lb.	.0139 lb.
M. F. Smooth.....	.00051 "	.000784 "	.000916 "	.0104 "
Super Calendered.....	.00038 "	.000454 "	.000602 "	.00685 "
Coated Book.....	.000315 "	.000378 "	.000504 "	.0062 "

Ink Per Square Inch of Paper Per Thousand Impressions.

Size of Sheet	50 to 80% Covered	Solid
5 x 8 inches.....	.05 lb.	.20 lb.
8 x 10 ".....	.08 "	.25 "
10 x 16 ".....	.12 "	.30 "
13 x 19 ".....	.16 "	.40 "
14 x 22 ".....	.20 "	.50 "
19 x 24 ".....	.26 "	.72 "
22 x 34 ".....	.29 "	.95 "
25 x 38 ".....	.38 "	1.25 "
28 x 44 ".....	.46 "	1.52 "
33 x 46 ".....	.59 "	2.00 "
38 x 50 ".....	.75 "	2.75 "
41 x 61 ".....		

Allowance of Ink for Make-ready.

The figures in this table are based upon the solid being made ready on news or poster paper and with suitably soft ink for such stock; if harder paper and smoother finish are used, it will take 20 per cent less ink in weight, but will cost more for better ink.

These proportions have been proven out by actual practice and found correct within a very narrow margin, less, in fact, than the variation would be made by different pressmen in handling the same job. A job intended for a short run and made ready with ink will use more ink than given in these schedules, while a form carefully made ready for a long run will save from five to eight per cent of the ink called for.

A Serious Mistake—An Opportunity Missed.

A letter and request for an estimate from a South Dakota printer calls attention to an abuse that has grown up in the country newspaper shops, and which is depriving them of an opportunity to make an extra profit.

It is a growing custom among the larger merchants in the country towns to place an advertisement of some size, say half a page or a page, in the paper published in their locality and then have a thousand or two thousand copies of the advertisements printed as circulars after the paper has been issued. This ought to make quite a lot of profitable business for the country printer who is running a newspaper and job shop, but, sad to relate, these printers are doing this work at prices that barely cover the actual cost of the paper and presswork.

For instance: In the case brought up by our Western friend, the circular is 12 by 17½ inches, which would take a swift compositor about seven hours to set. It is printed on news-paper in black ink. The price received for it was only \$6. As a job from manuscript copy it would be worth \$15.25.

Of course, the man who did it will tell us that the type was standing and that all he did was to lock it up and run a thousand sheets on the big jobber. But, if he had not done this, one of two things would have happened. The customer would either have bought a better job as a follow-up and received such better returns that would have made him a bigger advertiser, or he would have taken a little less space and bought extra copies of the paper to reach the non-subscribers, and this would possibly have resulted in an addition to the subscription list of some who liked

the paper. Either would have been better business for the printer.

This is a serious mistake, and it is being repeated all over the country by printers who do not stop to think that the service that they are giving the advertiser will either make him a better advertiser or a cheaper one. If these circulars were sent to the same people who received the paper, the advertiser received poor returns and lost out. By a little thought and suggestion on the part of the printer an opportunity was open for securing a job of printing that would have been a real benefit to his customer and more profitable to him. The fact that he showed an interest would also have led to gaining the confidence of the advertiser and a better chance offered to sell him some printing that would give him returns next time.

We can only repeat that this method of handling the business is a serious mistake, and a loss of opportunity as well.

A Good Shop Wrinkle.

A printer with a good-sized plant, who has always been spoken of by the supply trade as a poor customer for the repair shop because of the few accidents and breakdowns in his plant, gives us the following as the reason for the small amount of emergency work that he has given the machinist.

We will try and give it in his own words as nearly as possible: "The first year I entered business for myself I found that almost every month there was a sizeable machinist bill for repairs as well as numerous bills for renewal parts. This worried me, as I did not have much capital and was sailing pretty close to the wind trying to make the discount on my paper bills. Each time the machinist came his bill seemed to be larger, so I made up my mind to watch things very closely and see what was the cause. I did not discover it for more than six months, when I had the good fortune to engage a foreman with a mechanical turn of mind—one of those fellows who is annoyed if the clock does not tick regularly. The first thing he did was to send for the machinist and have the worst press overhauled, and when the bill came I almost had a fit.

"I called him into the office and told him that such things must stop at once, as I had decided that I had spent enough money on those presses and they must run as they were. Imagine my surprise when he told me that if such was the case I would have to look for a new foreman, as he could not do good work with them and would not turn out the other kind.

"After thinking the matter over for a little while I decided that he was the kind of man that I wanted, and I advised him to go slow in spending the money. I was informed that he had tackled the worst job first and the others would not cost so much.

"On going into the pressroom a few weeks later I found a young man busily cleaning a press, though we were very busy and short-handed. This seemed too much, and I called Mr. Foreman to account again. His reply surprised me more than anything I ever met before or since, for he had tabulated all the work done in the shop since he had been there and the time required to do it, and showed that he was getting twenty-five per cent larger production than I had, but that for three months he had not had a single cent of repair bills. This, he told me, was because he had kept the presses clean and all the bolts and nuts properly tightened up by a daily inspection of the young man, whose entire duty was to do that and wash the rollers.

"When the close of the year came, I found that we had paid the young man \$652 in wages and had saved over

\$500 in repair bills over a previous year. In addition, every press in the plant was kept running at from two hundred to four hundred per hour faster. Without making a long story, I may say that the second year the repair bills on ten presses were less than \$25 and the young man had added to six of them an improved register gage of the foreman's designing."

It hardly needs one to point out a moral in this story; but it is that it pays to find the loose screw or nut, or the worn spring before it breaks, tighten them up or replace them and thus avoid the expensive breakdown.

We know of another and larger plant which kept a machinist always at work around the plant and instantly replaced any worn part with a new one, and found that his wages and the repair parts were less than two-thirds the amount previously spent in repairs at the machine-shop around the corner and without taking into consideration the saving of time that used to be lost at the most inopportune times by unexpected breakdowns.

Another printer had a habit of inspecting his presses every Saturday afternoon and calling to account the pressman whose presses were in worst condition. As he did not indulge in a general tirade against all, it had a good effect, and his office was noted for having one of the cleanest press-rooms in town.

This ought to be a valuable suggestion to those printers who do not already have a similar system, especially with the present scarcity of labor and the prospect of a greater deficiency in the near future.

A PLAN OF VOCATIONAL INSTRUCTION FOR THE SUMMER MONTHS.

BY ARNOLD LEVITAS,

Instructor of Typography, New York Public Schools.



WITH the development of the printing industry and its advent in the field of industrial education, there has sprung up a demand for such typographical instruction as may be applied to the various activities allied to the printing industry. The modern methods of printing have developed an artistic tendency commensurate with the general evolution of art. Added to this there has developed a demand for a kind of typography that is plain and readable, and which tends toward bringing out the literature most effectively and concisely.

Men and women have entered the new field of fine typography, and many are the aspirants and students in the fast-growing vocation. Until now these students of good typography have sprung up in a haphazard manner, and the shortcomings and handicaps, as a result, have been quite noticeable.

That a need for systematic instruction in the trade exists goes without saying, and there are also at hand practical means to carry out such training successfully.

The various printing-plants established by the Board of Education in the elementary and other schools are idle during the ten weeks of summer vacation. They may be utilized, and to good advantage, as classes for the training of adults—men and women—who seek instruction in typography for various reasons. My observations lead me to the belief that a sufficient number of men and women in various walks of life would seek instruction in such classes, and that there would be a demand for at least two or three classes to begin with.

Among the aspiring students there would be found working printers, people in the advertising field, office

workers in various publishing houses, editorial workers, proofreaders, those who aspire to become typographical experts, and also those who wish to apply their knowledge of art to practical purposes in the typographic field.

Methods and courses of study should be taken up with a view to helping these students in the most practical way.

Since every job that is printed has its definite reasons for existence, and its proper place in the commercial world, it is, first of all, necessary to make these phases plain to the students. Once this is known, it will become a much simpler thing to teach them the planning-out of a job, the relationship of lines and words to each other, and the value and appreciation of harmony, balance and spacing. The actual practical work in a course of this kind is perhaps the least difficult problem.

The suggested course is as follows:

Composition:

- 1.— The case.
- 2.— Leads, slugs, rules, furniture, etc.
- 3.— Setting straight matter.
- 4.— Distributing straight matter.
- 5.— Display matter — reprint.
- 6.— Distribution of display.
- 7.— Correcting.
- 8.— Setting from manuscript:
 - a — The business card.
 - b — The letter-head.
 - c — The envelope corner-card.
 - d — The bill-head.
 - e — The circular.
 - f — The advertisement.
- 9.— Tabular work.
- 10.— Composition with cuts.
- 11.— Make-up.
- 12.— Typographical construction of the book.
- 13.— Typographical construction of the magazine.
- 14.— Lettering and ornamentation.
- 15.— Study of design.

Stonework:

- 1.— Locking up for small press:
 - a — Small jobs.
 - b — Two-page and four-page forms.
- 2.— Locking up for foundry.
- 3.— Breaking up for colors.
- 4.— Imposition:
 - a — Hand-fold.
 - b — Machine-fold.
 - c — Color forms.
 - d — Lining up sheets.

Presswork:

- 1.— Making ready:
 - a — Small jobs.
 - b — Pamphlets.
 - c — Half-tones.

Presswork — Continued:

- 2.— Feeding.
- 3.— Mixing of inks.
- 4.— Paper.

Proofreading:

- 1.— Proofreaders' marks.
- 2.— Galley-reading.
- 3.— Advertisements and commercial work.
- 4.— Proofreading by copy.
- 5.— Revising.
- 6.— Page-reading.
- 7.— Stone-proofs.
- 8.— Press-proofs.
- 9.— Proof criticism.
- 10.— Preparation of manuscript.

Lecture-work:

- 1.— History of printing.
- 2.— Development of the industry.
- 3.— Biographical sketches.
- 4.— Present methods of printing.
- 5.— Study of ink.
- 6.— Study of paper.
- 7.— Study of cuts:
 - a — Half-tones.
 - b — Electrotypes.
 - c — Stereotypes.
 - d — Zine engravings.
 - e — Woodcuts.
- 8.— State of the printing trade:
 - a — Book and job offices.
 - b — Newspaper offices.
- 9.— Opportunities in the trade.
- 10.— Inventions.

Field-work:

- 1.— Visiting other printing schools.
- 2.— Visiting printing-offices.
- 3.— Visiting electrotype firms.
- 4.— Visiting typefoundries.
- 5.— Visiting paper-mills.
- 6.— Visiting ink factories.
- 7.— Visiting publishing houses.

This kind of training is needed more, and will lead to greater results, than most of the other vocational work, since it will eventually help toward developing the trade to a higher status and create a better class of workmen.

A course could be arranged to last ten weeks — three hours of the forenoon of each day (or evening) — in which time sufficient training may be had for practical purposes. An advanced course may be given, to last ten weeks, during another part of the day. If the plan proves successful, it may be made a part of the vocational activities during the regular season.

The plants now existing in the prevocational schools are sufficiently ample, in my estimation, for the work suggested, and the work could be taken up with very little additional expense and with very promising results.

May
1917



House-Organs

Illustration from cover of house-organ issued monthly by The Cadmus Press,
Los Angeles, California.

January

Nineteen
and



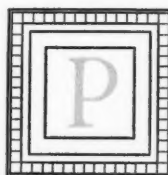
Imprint

Hundred
Sixteen

PUBLISHED BI-MONTHLY BY
TAYLOR & TAYLOR
404 MISSION STREET
SAN FRANCISCO



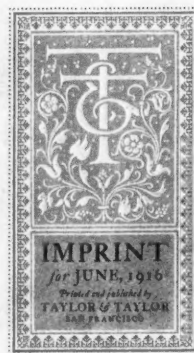
*How to Plan Your Advertising for the
New Year*



PRECISELY the same as the excellence of a building depends on the architect's skill, so does the pulling power of an advertising campaign depend on the ad-writer's ability. If you desire to do a bigger business during 1916, go to an experienced advertising man, give him all the information about your business you can, tell him how much you want to spend — then leave the rest to him.


If he is capable, he will guess at nothing. He will make every piece of copy, every layout, every mailing date an effective point in sales strategy.

The following plan has been arranged for the benefit of firms which have not sufficient capital to



The *T & T Imprint*, house-organ de luxe of Taylor & Taylor, San Francisco, California, is always interesting and beautiful — interesting in its typography as well as its contents. The format and style are changed with each issue. A text-page of one issue and the cover of another are shown on this page.

FARMING AND SELLING

 RDINARY farming produces a crop of wheat averaging ten bushels to the acre. Intensive cultivation produces an average of fifty bushels of wheat per acre from the same land.

The most successful farms in our country are managed by EXPERT farmers. These expert farmers get the best ideas, the results of scientific research and the plans for proper crop rotation from Agricultural Colleges and from men who are experimenting and making a study of farming every day in the year.

The most successful business houses in our country are also run by experts. And these experts get the help of other expert men in various lines to help them promote more business which will result in bigger profits.

Intensive cultivation in modern business building is brought about by *successful* advertising.

You strike the keynote of successful advertising when you eliminate waste circulation.

There is only one kind of advertising which has no waste circulation and that is the well-thought-out Direct-by-Mail campaign sent to a *selected* list of possible customers.

We would like to show you how *your* business can be increased by the proper use of this great creative force—Direct-by-Mail Advertising.

The plan which we will work out after our interview with you puts you under no obligation to us. Will you drop us a line TODAY?

[8]

Graphica, by The Herald Press & Direct Advertising Agency, Montreal, Quebec, is a regular monthly publication of consistent format; originally printed, of course, on antique white stock in black and red-orange.


GRAPHICA

A MONTHLY BOOSTER FOR MORE
EFFICIENT ADVERTISING

CHARLES C. RONALDS
Editor
EDWARD DREIER
Associate Editor

Vol. III MARCH 1917 No. 11

WHAT IS SALESMANSHIP?


 MONG all the great manufacturing industries of the world there are very few in which Canada could not hold her own if—
If what? *If her selling efficiency were equal to her productive capacity.*

Since the outbreak of war, business has literally been forced upon Canada, and the manufacturers have risen magnificently to the demand.

What an exhibition we have given to the world of our manufacturing ability!

Supposing that from now on we were to give a similar exhibition of selling ability, and make our selling ability keep pace with our manufacturing capacity—what a country this would be in ten years' time!

And that is what we've got to do.

 BEFORE the war our imports were much in excess of our exports. For instance, in 1913, our imports amounted to \$650,746,797, while our exports were \$478,927,928—a difference of no less

[3]

NIAGARIANA

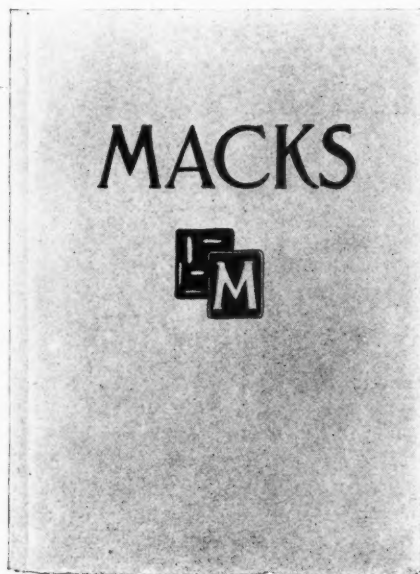
Edited and Printed at the office of the Niagara Printing Company, Inc.
210-212 Niagara Street, Niagara Falls, New York

MAY, 1917

Here's a Work That All Can Help

A great green plain with tens of thousands of idle, waiting men swarming upon it. Nowhere to go; nothing to do but wait. Somewhere before them is Europe's firing line. More men march in, others march out, the larger number never to return. The men on the plain, hands drawn suddenly from pockets, crowd around the newcomers. Days pass. The arrival of new regiments of men means nothing. A turn of the head, a blank look, and they are accepted without question. An impalpable drug called monotony creeps insidiously into minds and works there. Then, gambling, debauchery, brutality come into their own. Officers can do nothing. With relief, when the time comes, they turn that tide of humanity into the flame of the enemy's guns. They wonder. Insanity, self-destruction, or death by the cannon.

George Sherwood Eddy, associate general secretary of the Y. M. C. A. International committee, who has for two years worked among the men in



Let us hope
both will—



IMPRESSIONS

feature the booklet. We'll get inquiries for the booklet and then follow up those inquiries. Our saving in advertising space will pay for our printing and then some.

"Go to it," agreed the boss.

MCCORMICK-ARMSTRONG PRESS, WICHITA.

"Pass de Hat"

The colored parson had just concluded a powerful sermon on "Salvation am Free," and was announcing that a collection would be taken for the benefit of the parson and his family. Up jumped an acutely brunette brother in the back of the church.

"Look-a-yeah, pahson," he interrupted, "yo' ain't no sooner done tellin' us dat salvation am free dan yo' go askin' us fo' money. If salvation am free, what's de use in payin' for it? Dat's what I want to know. An' I tell yo' p'intedly dat I ain't goin' to gib yo' nothin' until I find out. Now—"

"Patience, brudder, patience," said the parson. "I'll 'ludicate. S'pose yo' was thirsty an' come to a river. Yo' could kneel right down an' drink your fill, couldn't yo'? An' it wouldn't cost yo' nothin', would it?"

"Ob co'se not. Dat's jes' de very thing—"

"Dat water would be free," continued the parson. "But, s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'?"

"Yas, suh, but—"

"Waal, brudder, so it is wid salvation. De salvation am free, but it's de habin' it piped to yo' dat yo' got to pay fo'. Pass de hat, deacon; pass de hat."

MCCORMICK-ARMSTRONG PRESS, WICHITA.

No one ever caught a lion in a mouse trap. If you are after big business you must go after it in a big way. The beauty of direct advertising is that you can plan it, large or small, to meet any requirement, or accomplish any result you desire. As a wise man remarked recently:

Too much advertising wastes money;
Too little advertising wastes money;
Too much copy in too little space wastes money;
Too little copy in too much space wastes money.

Upper left-hand corner: Readable page from organ of Niagara Printing Company, Niagara Falls, New York. Upper right-hand corner: Blotter enclosed with *The Cadmus Cadence*, cover-design of which is reproduced on page one of this section. Lower left-hand corner: Standard cover-design on monthly house-organ by Joseph Mack Printing House, Detroit, Michigan, one of the handsomest of such publications being issued at this time. Lower right-hand corner: Page from the *Impressions* of the McCormick-Armstrong Press, Wichita, Kansas. Note dashes between items.

JOB COMPOSITION

BY J. L. FRAZIER.

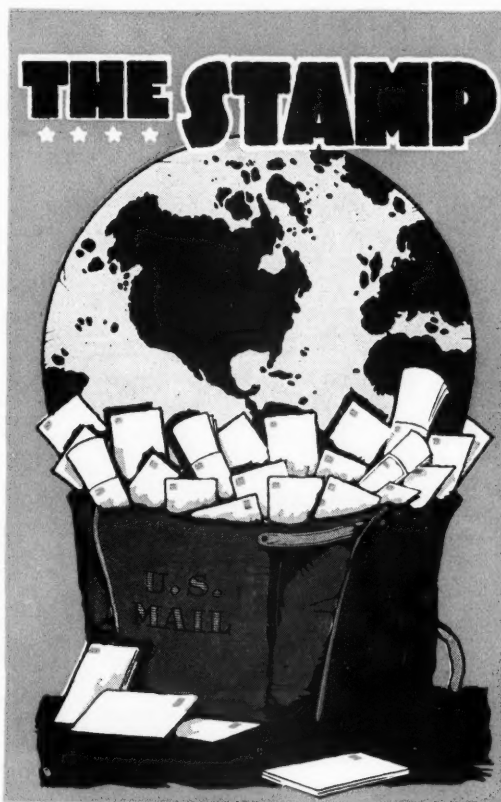
In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Format, Design, Make-up and Typography of the House-Organ.

WHAT size should our house-organ be?" That is one of the first questions a prospective publisher asks himself. It can be answered any way he prefers to answer it, for there is no standard size for house-organs. Probably it is better that way, too, for in distinctive shape and size one finds a way to give his house-organ an individual appearance which distinguishes it from others. Some have decried the lack of standardization of dimensions, but why there should be a standard none have come forward to explain. Among the many excellent house-organs being issued at this time by printers and other operatives in the graphic arts field, as well as those produced by printers for firms in other lines, there are many different shapes and sizes. If one could establish limits, he would not prescribe them in inches and fractions thereof, but more after this fashion: They may be as small as will permit the use of a readable size of type, and no smaller; they may be as large as can be conveniently handled, and no larger. Of the many house-organs before the writer, *The Pocket Book*, published monthly by the Art Engraving & Colortype Company, Cleveland, Ohio, is the smallest in page size, 3 by 4½ inches, while *Mack's*, the beautiful messenger from The Joseph Mack Printing Company, Detroit, Michigan, is only slightly larger, 3¾ by 5¼ inches. On the other extreme, *Efficient Advertising*, by the Robert Smith Printing Company, Lansing, Michigan, is 8½ by 12 inches, and we have seen house-organs 9 by 12 inches. These larger sizes,

while excellent to exploit typography and to make a more effective showing of products of the printer, are, in the opinion of the writer, rather large for all-around purposes. It seems, therefore, that two considerations should govern the size of a house-organ. On large runs, particularly, the page size should be such as will cut out of regular sizes of book and cover stock without undue waste. By far the most important consideration is that the publication be of such size as can be handled easily. Folding to get into the coat pocket mars the appearance of a house-organ more or less, especially if enameled stock is used on all or part of the pages, and more so if examples of colorwork done by the house are bound therein. If the house-organ is made interesting to those who receive it, they may want to carry it from their offices to read on the train or at home. The house-organ that is considered good enough to be carried around by a recipient should be of a size and character to permit him to do so without annoyance or without his having to spoil it. The majority of printers' house-organs, we judge from an examination of those in our files, are 4½ by 6 and 6 by 9 inches in size, and as each of these sizes cuts nicely out of 25 by 38 inch stock, they are desirable. The 4½ by 6 inch size might properly be called the standard pocket size, although most coat pockets will accommodate a 6 by 9 inch house-organ without its having to be folded or bent. Another favorite size for house-organs is 7 by 10 inches, although it is a little too large to be carried in the pocket.

The size and, more especially, the number of pages should be considered in their relation to postal charges. On light stock, as many as thirty-two pages, 6 by 9 inches in size, may be sent for one cent,



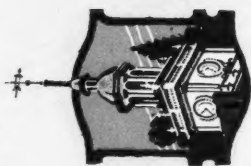
Striking cover-design of house-organ of The Faithorn Company, Chicago, Illinois, typifying "The World in a Mail Sack," designed by Richard V. Brown, of that firm's art staff. *The Stamp* is a 6 by 9 inch house-organ, printed on smooth stock, and of dignified and readable typography. Cover is of heavy enameled stock.

the
Needle
a periodical
with a point



GOOD
LUCK
FOR THE
NEW
YEAR

Striking and unusual cover-design, such as appears regularly on Young & McCallister's house-organ, one of the most effective being issued by printers to-day. The standard size of *The Needle* pages is 4½ by 6 inches, with cover slightly overlapping. See reproductions of text pages on page 644 of this issue. *The Needle* has appeared regularly for several years.



ETCHINGS
JUNE NINETEEN SEVENTEEN
GATCHEL & MANNING
PHOTO-ENGRAVERS
PHILADELPHIA

Dignified and beautiful hand-lettered and designed cover appearing on the June issue of Gatchel & Manning's excellent house-organ. The cover-design is changed with each issue. In this instance, the same design, with small illustration changed, appeared on the back cover-page. Four text pages from *Etchings* are shown on the specimen page following this department. *Etchings* is 4½ by 6 inches in size.

but the stock would be too light for half-tones, and of a quality which it would not pay a printer, above all others, to use. On a 6 by 9 paper, sixteen pages are ample, and few printers go beyond that. It is quite doubtful if running more than that number of pages would give the printer more and better advertising. In starting, especially, the printer can afford to be modest, using 4, 8 or 16 pages, and stick, rather than make a great splurge and have to give it up. *Graphica*, *The Needle*, and other pretentious house-organs we have seen, run sixteen pages regularly. Many, however, run fewer pages—some only four. The printer should consider this matter of postage when determining the size and number of pages for his house-organ. The least fraction of an ounce over the weight sent for one cent means two cents. Many printers, desirous of getting full value from their postage without bulking their house-organs to a size that will not sustain interest—too many pages frighten the reader and make reading too much like work—enclose desk calendars, blotters, etc. One should be careful, however, not to use so many enclosures that attention is taken away from the house-organ. It is needless, of course, to advise our printer readers that twelve or twenty page forms are uneconomical and should be avoided.

The quality or grade of paper to be used on his house-organ is, of course, optional with the printer, but should be determined by consideration of what the editorial policy determines the paper shall carry. Since his house-organ is at once an appeal for business and a sample of his handicraft, the printer should not think of mailing a poorly printed, cheap-appearing house-organ. Obviously, the best selection is a good grade of white antique stock. In in-

DIRECT ADVERTISING

A PUBLICATION BY THE PIERCE PRINTING COMPANY
MAKERS OF AND BELIEVERS IN DIRECT PUBLICITY
WHEREIN WE REGULARLY TAKE OUR OWN MEDICINE

FARGO, NORTH DAKOTA, SEPTEMBER, 1916

THE HOUSE OF PROMPT DELIVERY.

WE were the first—for safety we will call it almost the first—in Fargo to adopt a house slogan, six years ago. Since then a slogan has become the usual thing but we have not regretted ours for it has been a spur to us as much and perhaps more than it has been an advertisement of service.

Such a slogan as ours is apt to become a boomerang and it has caused us much perspiration and many a "drive" in our shop to live up to the spirit of the House of Prompt Delivery.

For years, in our mail order business throughout the Northwest states certain of our customers habitually have wound up their letters—"please ship with your usual promptness" and though competitors have "lifted" the slogan as much as they dared they haven't equalled the service, which is the test and will continue so to be.

This has been a hard summer on our dear slogan and it has lied more than once because of paper shortages, slow deliveries of raw materials to us, excessive prices, shortage of competent labor, increased business—and the hot days play hob with schedules. The reputa-

Ginger

Compiled and Pounded into Life Whenever Inspiration Knocks at Our Front Door
Printed at Public Opinion Office

FIRST NUMBER	CHAMBERSBURG, PA.	NOT THE LAST
<p>CHERRIES</p> <p>HERBERT and cherry are your favorite, and the first must come before FRANK FRANKLIN Cherry from the land of cherry and we'll soon be in season. However, the little design with which we illustrate the above fact was not used for the purpose of selling you something you already know, but merely to call your attention to our plan in well kept up with small letters of numerous descriptions, though suitable for almost any business and for any part of printed matter. Yes, if it is ever your wish, our plan has them.</p> <p>In addition to photographs of prominent persons, there will be found business notices, engravings suitable for nearly any kind of business, elegant signatures, various designs, borders, quills, letter papers, etc. Also a fine stock selection consisting of books, cards, fine, cheap quills, etc. etc. It is a question whether any year this outside of Philadelphia or Pittsburgh has such an assortment.</p> <p>There is an end of distraction, and we are here to assist you. In fact, we are prepared to furnish services, having an agent in our employ.</p> <p>Success does not always come to those who have the largest amount of printing, but to him who is particular about the character. Best Quality in hand in higher prices than Mr. Quantity.</p>	<p>Questions we have a well known motive in printing and circulating <i>Ginger</i> is a business thing. We have built confidence in those who read this publication to believe that they will begin to think that good printing, good, it may cost a little more, it's true, but does all good things cost more than the mediocre?</p> <p>You will recall the advertisement of that firm who advertises here. It reads something like this: "Our name costs more, but—The 'value' is very expensive. The firm dealing in this product rarely have more to say, and they tell the public that the necessity of saving does not exist. Their trade is enormous and is growing more enormous.</p> <p>The secret of it is that among the population of the Eastern Hemisphere there are enough people who demand the best and are willing to pay the price. It is the same with good advertising. The average man is not satisfied with printed letter heads.</p> <p>Among <i>Ginger</i>'s many obligations is to call attention to the fact that the Public Opinion plan is so well equipped with type, presses, and composition men that when a job of printing is brought here the customer may rest assured that the work will be handled expeditiously and with great attention to detail.</p>	<p>TRADE ACCEPTANCES</p> <p>WHAT is a Trade Acceptance and what will it do? Do you know? Do you care?</p> <p>Some men say that Trade Acceptances are one of the greatest things ever suggested and that will do more, better, and indirectly for real business than any one thing thought of for years.</p> <p>The Trade Acceptance, it is claimed, will put the small trader in the bag. It will give him all the buying advantages possessed by companies of unlimited capital. It is in fact, and it appears to be, Trade Acceptances are worthy of consideration.</p> <p>You, as a real merchant, should know what the Trade Acceptance plan is and decide whether you favor it or not.</p> <p>The Trade Acceptance plan is now in this country and has been made official by the passing of the Federal Reserve Act in 1913. It is now provided for National Banks to accept notes upon paper in much larger volume than formerly and to obtain support for their loans, when necessary, from the Federal Reserve Bank.</p> <p>It is not the purpose of this short article to go into the details of the Federal Reserve Act, but merely to call your attention to certain advantages to the small merchant who co-operates with the Trade Acceptance feature of it, to call your attention to it so that you may consider it as that you may talk to your banker about it and let him explain more fully the benefits that will follow in the first place, a Trade Acceptance, through a promise to pay, is not illustrated on last page.</p>

Those printers who can not afford an elaborate house-organ might well follow the lead of the enterprising printers and editors of these two modest publications. *Direct Advertising* is an eight-page, 6 by 9 inch publication, while *Ginger* is a four-page, 9 by 12 inch house-organ. Such house-organs can be produced at a minimum of expense and are well adapted to their fields.

stances where it is planned to use half-tones in connection with the text, and where the extra expense makes it inadvisable to print such half-tones on enameled stock, to be inserted among the pages of text printed on rough stock, the printer had better select enameled stock. If it must be enameled stock, let it be one with the least possible "glare," a stock that will give a good degree of contrast and detail in the half-tones with the minimum of "shine," which all recognize is trying to the eyes.

It is indeed a joy to look upon the text pages of *Graphica*, a monument to the intelligence of the dominant factors in the growth of The Herald Press, Montreal, Quebec, printed in black and red-orange, from large, clear type, on antique white stock. It is a self-covered house-organ, the cover-design being printed on the first page of the sixteen-page signature—the whole thing, in fact. Printing both cover and inside pages on one grade of stock at one impression means quite a saving. Recognizing and admitting the advantages of a distinctive cover, we, who have marveled month after month at the excellence of *Graphica*, must admit that a house-organ can be all a house-organ is expected to be without one. It's all a matter of the way it is put together—a matter of brains, if you please.

A number of excellent house-organs are consistently printed on enameled stock, and with good effect, among them *The Pocket Book*; *Brown's Impressions*, by The Brown Printing Company, Montgomery, Alabama; *Impressions*, by The McCormick-Armstrong Press, Wichita, Kansas (dull finish), and *Efficient Advertising*.

Again, we must say, the grade of paper, so long as it is a good paper, is not the most important consideration.

3]

THE NEEDLE

Some D. G. Resolutions for Business Men

No, you were wrong. D. G. does not mean d— good this time. It's the initials of the man who wrote them, David Gibson, one of America's foremost advertising writers.—Editor.

RESOLVED, That we all cease trying to get something for nothing—grafting, in other words—that we all do just a little more than we agree to do rather than just a little less. That honesty is a question of efficiency here on earth, with its reward in profits now, here on earth. That fear is the root of all evil; for if our neighbor cheats us in his store it is to fortify himself against some element out of his store. That the basis of all life is business life; that business is the system by which we supply our wants and needs; that we are true to political life, true to social life, as we are true to business life. That we think of others as we would have them think of us; that we do as we think, the thought precedes the act; that co-operation is the real brotherhood of man; that the prosperity of one man does not require the poverty of another man; that both the idle man and the dishonest man, whether they be possessed of little or much, are fools in themselves and abominations to their communities.

The above illustration shows the regular text page of *The Needle*, the praiseworthy product of Young & McCallister, Inc.

It's the way it is put together, what it is intended to accomplish, to whom it is intended to appeal, and then, too, a matter of personal taste.

Noteworthy among house-organs on which antique stock is used for text, the exhibits of colorwork on enameled stock being inserted as special pages or tipped onto the antique text pages, are *Graphica*, and *The Needle*, by Young & McCallister, Inc., Los Angeles, California. These are two of the finest of house-organs, at least from a typographical and mechanical standpoint, on which only we feel capable of judging, that are being printed to-day. Perhaps others are as good or better advertising, but that is for some one else to say. We doubt it.

To have or not to have a distinctive cover—that is, stock of a different color and heavier than the text—is a question the individual printer must decide for himself. We have told how effective *Graphica* is without a cover of cover-stock and on which the title-design is printed on



Illustrating how specimens of printing larger than the pages of *The Needle* are handled by folding over the inside spread. Practically every issue of this house-organ carries such an insert. It is good stuff, and handled in the usual intelligent "Y-M" way.

The Dope Sheet

—Conducted by A - B - Em

I AM going to venture a prophecy. America has been accused of worshipping the great god business. I don't know but what that's a pretty good thing to be accused of. But, whether or no, I predict that during these trying days ahead, Americans, keen, alert, resourceful as business has made them, will rally to our country's need with a brand of practical patriotism that will forever silence the tongues of critics. We're going to see that America's patriotism, perhaps minus the old-time pyrotechnics, is greater even than in the days of old—greater, because our training will make our patriotism mean more—do more. The lie that Americans care only for the dollar is going to be hurled back in

some people's faces so hard that they will duck every time they hear the word America. Business is an altogether honorable profession. The truth of this statement will be for all time established.

Y-M

Here's the way George Whitehouse put it: "I would rather do one thing wicked every day than live a life of nothings."

Y-M

Of the whole sum of human life no small part is that which consists of a man's relations to his country, and his feelings concerning it.—Gladstone.

Y-M

If I can do no good to you, and you, no good to me, the world without us would go well, so far as I can see.

Unique way A. B. McCallister has of handling his two pages of light matter in *The Needle*, of which he is editor.

the first page of the sixteen-page signature, and it is now up to us to tell how effective *The Needle*, *The Cadmus Cadence*, *Mack's* and others are with their covers of heavy stock, imprinted with either striking or dignified designs. The use of cover-stock enables the printer to make a great change in the appearance of his house-organ from month to month, which, of course, has its value. Since the cover and cover-design create the first impression, it is obvious that they should be pleasing and effective or striking and effective—either combination will bring the same results, even though by a different sort of appeal.

The house-organ cover-design must contain the title or name and the date. It may contain an illustration, or it may not, and the table of contents may be incorporated in the cover-design if the publisher so elects.

Treatment of cover-designs for printers' house-organs is varied, from simple type-and-border arrangements to the most striking or elaborate work

12

Brown's Impressions

September

MAKE YOUR CATALOG A SALESMAN

You Cash In
On
Our Methods

If the man who is responsible for the preparation of a catalog will first make up his mind that he is about to create a salesman and will then consider the difficulties of a salesman's job, he will give more intelligent thought to his work.

It has been said that a salesman's is the hardest of all jobs, because he is ever struggling to overcome the opposition of a reluctant buyer.

Subconsciously the buyer fights against the efforts of the salesman, and when he buys he does so against his will.

The catalog has an even harder job. The salesman, when argued with by the buyer, can argue back. Not so with the catalog. When the catalog goes to a man, it lays all its cards on the table, so to speak. It has no comeback, if a comeback is necessary. Everything must be accomplished in one smashing blow.

Everyone will admit this, but why, oh why, then, are the mails flooded with so many lifeless, argument-lacking catalogs?

The planning and preparation of a real catalog is a real job. We can do it—have been doing it successfully for years. Suppose you join forces with us, Mr. Manufacturer or Jobber, and between us, get out a catalog that will be the most profitable salesman on your pay-roll?

A lot of doctors who are not quacks wear duck suits.

September

Brown's Impressions

13



George Metzger, advertising manager of the Columbia Photograph Co., was once in charge of a mail-order book business. One day, while rummaging around, he came across a bushel basket full of inquiry coupons, covered with the dust of many months. Some of them were years old, and all had been worked to the limit, apparently; but the right kind of a follow-up system was built, and it sold \$25,000.00 worth of books to these same "dead ones."

No Room For
Dead Ones
Here



A certain automobile salesman, in talking upkeep charges to a prospective customer, certainly gets right down to brass tacks. He not only figures out accurately what the upkeep is likely to amount to, but he also gets in touch with garage owners in the prospect's immediate neighborhood and learns their charges.

To demonstrate that their umbrellas were actually waterproof, a certain store hung one, open in its window, and filled it with water and gold fish. Of course, some water would leak through if kept in the umbrella long enough, but to get around this difficulty the display was kept in the window only an hour at a time. It made a big hit—and also big sales.

A manufacturer attached two bright, new pennies to a form letter, one to each side at the bottom of the letter, with the request: "Won't you use these two new pennies to pay the postage on your reply to us?"

Give a customer a little more for his money than he expected, and he's bound to be pleased. A mail-order paint manufacturer includes a paddle with every shipment, attached to which is a tag with this notice: "We are giving you this paint paddle to help you do a good job of painting. All paint must be stirred."

The middle-of-the-road policy is safe in these days of feverish transportation.

This is not a circus advertisement, but just a way the editor of *Brown's Impressions*, Brown Printing Company, Montgomery, Alabama, has of exciting the interest of his readers. A considerable school of house-organ devotees are enamored of this style—perhaps you are one.

Well, it's up to you what kind of a house-organ you'll get out.

of the artist and engraver. When one reflects on the artistic excellence and effectiveness of the simple typographic covers used on *The T. & T. Imprint*, published by Taylor & Taylor, San Francisco, California, an example of which is reproduced in the specimen insert preceding this article, and the simple and dignified conventionalized hand-lettered cover of *Graphica*, reproduced on page 646, both consistently followed for years, he decides that an illustrative cover is hardly worth its extra cost. Turning to the novel and interesting designs changed on each issue of *The Needle* and *The Cadmus Cadence*, for example, and realizing what force they exert in compelling attention, he is made to think some such cover is just the thing. He is torn by conflicting emotions, as it were. As a matter of fact, it is not nearly so important what kind of a cover is used as how good that cover is.

This writer is strictly neutral in any discussion on the relative merits of the two types of covers. Considering the subject from the physical standpoint, he considers *The T. & T. Imprint* cover as good as covers on *The Needle*, etc., though they are as utterly different as two cover-designs could be made.

Very few printing-plants, we regret to say, have men capable of getting up such superb typographic covers as Taylor & Taylor, and for those printers it may be wise to have a good artist design an illustrative or conventionalized cover-design to be used regularly or changed with each issue. A commonplace and unattractive typographic cover-design on the printers' house-organ will chase business from his door, but, of course, the same may be said of the other kind. The point we want to make is that a distinctive cover-design, printed in colors

on cover-stock, often makes the appearance of the publication more interesting and effective.

No matter what style of cover is used, it should be in good taste—it should not be overelaborate.

Many printers, of course, can not go to the expense of getting out such house-organs as those already mentioned. Their field may be small, their clientele one that does not buy expensive high-grade printing, and the business of the house may be such that to get out a house-organ such as *Graphica*, *The Needle*, etc., would be evidence of poor business judgment, for the greatest results obtainable could not possibly justify the expense. For those printers we suggest house-organs such as *Direct Advertising* and *Ginger*, front pages of which are reproduced on page 643. *Direct Advertising* is an eight-page, 6 by 9 inch publication, printed on smooth India stock, without cover. The title, as will be seen, is printed at the top of the front page in newspaper style. However plain and simple, this little paper is well executed from a mechanical standpoint, large and readable type being used with pleasing margins. Giving all credit to the more elaborate publications described and reproduced on these pages, *Direct Advertising* is a good house-organ, adapted admirably to its field, and one which, no doubt, pays, for it has made its appearance regularly.

Ginger, shown on the same page, offers another model for the small printer's house-organ, for it contains only four 9 by 12 inch pages. It is printed on antique India, and, as will be seen upon reference to the reproduction, is made up of three columns to the page in real newspaper style. The number of columns on the house-organ page depends on the size of the page. One column is

enough for the average pocket size, two columns when the page passes the 6 by 9 inch size, perhaps before, and, if small type is used, three columns as the 9 by 12 inch size is neared. The idea of more than one column is to make it easier to follow the lines and to read the matter.

We have even seen house-organs printed on blotters of regular size, the matter being arranged in columns according to newspaper style.

We all recognize the most important factor in determining the style of the inside or text pages, although, unfortunately, we do not always give it the consideration we should. That the pages should be readable without mental effort or eye-strain on the part of the reader is manifest. Laymen—and printers' house-organs are sent to laymen—not being interested in decorative schemes, stunts, etc., are naturally interested most in readableness. They are not likely to place their orders for printing with a printer who prints his own advertising from type too small, or too fancy to be easily read. Roman upper and lower case of pleasing design is the ideal type selection. Caslon Old Style, Goudy Old Style and Bookman are good type selections, but there are others. Ten-point is probably the most desirable size and is generally used on the best house-organs of the popular sizes, 4½ by 6 and 6 by 9 inches. If a much larger page is determined upon, say 9 by 12 inches, ten-point would cause it to appear crowded and weighty with matter, in which case twelve-point should be used. On small publications, eight-point will do, provided it is an exceptionally simple and legible face, but no smaller type should be used in general text. Whatever the size, the reader must not be frightened with an extravagance of words. Where ten-point is used for text, short notes, jokes and epigrams, set in eight-point, may be

sprinkled through the paper, sparingly, of course. This provides a means of overcoming the monotonous sameness of page after page set in the same size of type, and has the attendant quality of adding interest to the publication. On the other hand, one should avoid the use of too many sizes of type in text matter, for to do so takes away

from the character and clean appearance of the paper and startles the reader as well.

In choosing the type-face, remember, the moderate old style is preferable to the harsh modern.

The most readable of type-faces may be made hard to read and displeasing in appearance if words and lines are crowded too closely. Spacing *must* be right—wide enough to enable the reader to follow the words and lines without jumbling, but not so wide as to break up the uniform "color" of the page. Leading with one or two point leads is advisable in the average old style type, one-point leads with eight-point type and two-point leads with ten-point type. The space between words should conform to that between lines; if there is any difference, there should be a little less between words than lines. Initial letters at the beginning of important articles add character and interest to the house-organ page. On small pages they should not be

larger than two or three line, and if not printed in a weak color against the black of the text, should not be of the bold-face variety.

As in all printing, many things are desirable in house-organs which are not essential—among them "color." There is no denying the fact that color, used properly, and in extent in proportion to its brightness, adds interest and attractiveness. Incidentally, it might influence some buyers to use color in their printing, to the increase of the printer's business, of course. Better no color, however, than colors improperly used, and colors which mar

GRAPHICA

A MAGAZINE FULL
OF BUSINESS-GETTING IDEAS FOR
CANADIAN BUSINESS MEN

MAY

INDUSTRIAL SCIENCE NUMBER

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THE HERALD PRESS

and DIRECT ADVERTISING AGENCY

MONTREAL & TORONTO

Ten Cents per Copy
One Dollar a Year

BUSINESS MEN!

Out of the Trenches this New Year!

THE guns of the armies have blown the old order of business out of existence. The new order begins this year. Nineteen-twenties will be pre-eminently a year of business building.

Never before has the British Empire had such opportunities as are opening up to it this year. Never before has Canada had such business chances as are here right now.

But to make the best use of our opportunities, Progress and Efficiency must be our watchwords. So out of the trenches dig under old conditions! Out of the entrenchments of old habits, out-of-date business traditions, "rule-of-thumb" methods, "fish-and-chips" ideas!

Make your sales promotion scientific by applying Direct Advertising. For Direct Advertising is the direct outcome of scientifically directed study of sales promotion. It means efficiency plus economy applied in business building.

THE HERALD PRESS

DIRECT ADVERTISING AGENCY

HERALD BLDG., MONTREAL 15 KING ST. E., TORONTO

"The Complete Service"

Your Business is
Different?

So is every other business. Each has its own peculiar problems—its own particular marketing conditions.

Our first duty as a Direct-by-Mail Advertising Agency is to analyze and find out what those differences are, and to use them as a basis for making your advertising distinctive.

After fully analyzing the conditions governing the sale of your product, we plan a Direct-by-Mail campaign to suit your individual requirements.

Why not ask us to have one of our Sales Specialists call to see you? He will show how we would make the most of that "difference." You would be under no obligation.

DO IT NOW!

THE HERALD PRESS

DIRECT ADVERTISING AGENCY

HERALD BLDG., MONTREAL 15 KING ST. E., TORONTO

"The Complete Service"

COPY - ART WORK - PHOTOGRAPHY - ENGRAVING - PRINTING

Have we used *Graphica* as a model too much? Hardly. Here are shown the standard cover and two advertisements, one such being run on the back cover-page of each issue. *Graphica* is self-covered, 6 by 9 inches, sixteen pages, and is printed on excellent antique stock. For other interesting points concerning this fine publication, read text of accompanying article. Two text pages are shown in insert.

rather than enhance the appearance of the pages. Two colors, preferably red with the customary and essential black, are sufficient on text pages. More may be used on the cover-design if necessary, but whether more colors in themselves enhance the cover is doubtful. Among the pages reproduced in connection with this article are a number in two colors and some in one color. Initials, rules beneath running-heads, and ornaments are logical units for color-printing.

Headings should harmonize with the text. If the head-letter is not of the same face, it should be harmoniously

— in due proportion to the sizes of the type-page — large enough for a pleasing appearance and to obviate any effect of crowding or congestion. The back margin should be the smallest, the top slightly larger, the front larger still and the bottom margin largest. Such a distribution of marginal space is advisable on all work where there are facing pages. In suggesting these progressive margins, we are taking a directly opposite view from that of George Frederick Wilson, author of "The House-Organ — How to Make It Produce Results," who cautions his readers to avoid marginal effects that are charac-

Complete Facilities for Producing Fine Commercial Printing

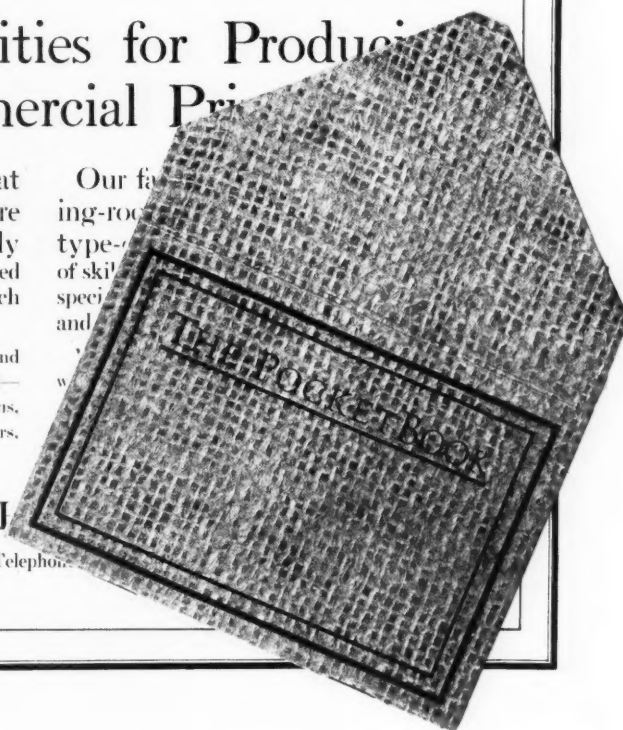
If your business demands that you keep in touch with more people than you can personally meet and greet, you have a definite need for the advertising printing service which we are able to render.

We are completely equipped to prepare and produce commercial printing of the better kind—catalogs, booklets, brochures, house organs, mailing cards, follow-up letters, folders, circulars, broadsides, in one or more colors.

THE WILSON H. LEE COMPANY

206-210 Meadow Street

Telephone



In this one illustration we show how The Wilson H. Lee Company, New Haven, Connecticut, utilizes the center pages of *Lee's Proof* for a display-spread. *The Pocket Book* illustration is our endeavor to show how this house-organ is made up in the form of a pocketbook; the flap at the top, an extension of the front cover, is inserted in slits in the back cover.

It's surely a novelty.

similar. Sufficient emphasis is obtained by the increased size. Headings may be 4, 6 or even 8 points larger than the text, depending, of course, on the size, importance and position of the stories over which they are placed. An eighteen-point heading over a long story set in ten-point is not too large, but over a short "filler" such a large heading would be altogether out of place. Variations in styles of headings are as frequent as there are different house-organs, and a number are shown in this department to offer suggestions. Whatever the style of headings, they should be in good proportion to the size of the body-type and the size of the stories over which they appear.

The margins about the text pages of a house-organ should be no different than the margins on a good book

teristic of booklets. He says having an uneven margin all around ruins the magazine effect and that the house-organ should not be a booklet. With all due respect to this capable advertising man, who has written an excellent work on house-organs, we must remind him that a house-organ is a booklet, and that because a magazine wrongly adheres to uniform and scanty margins is a mighty poor reason for publishers of house-organs—printers' house-organs, of all others—to adhere to the nebulous "magazine style." An examination of the house-organs of leading printers over the country is conclusive evidence that Mr. Wilson's suggestion in this respect is not seriously taken.

The pages from *Mack's* (insert following), house-organ of The Joseph Mack Printing House, Detroit, Michigan,

furnish very good examples of pleasing margins and good spacing on text pages, although, as a matter of fact, the type-pages might well have been made two lines longer. The ordinary text pages of this publication are not so highly decorative as those shown here, full pages having only the geometric squares at either end of the running-head. An ornament, such as is shown at the bottom of the page, appearing in the upper left-hand corner of the group referred to is used to block out short pages at the ends of the several articles. The headings, one of which is shown, are set in Caslon capitals, though most of them are of one short line only.

In the make-up of house-organs, articles will almost invariably end with less than a full page. Two alternatives to leaving the space blank are given the printer. He may insert an ornament, as on *Mack's*, or he may utilize the blank spaces at the bottoms of short pages by inserting therein short items of a light character—something, in fact, to maintain interest. These may also be set in smaller type than the text, in decorative panel effect, or, if short, in larger type than used for the text.

The Needle furnishes another good model for house-organ text pages, the reproduction at the left (top of page 644) being the regular style, while the one at the right is representative of two in each issue.

On these two pages the lines are not spaced out at the end, the handling being similar to work done on a type-writer. The idea, of course, is to give the distinction, interest and readable qualities obtained by two columns without having to resort to abortions in spacing, as is unavoidable when such short lines are spaced out to measure. The difference, or distinction, gained by such treatment has its value in exciting interest, and, while in a way revolutionary, is no doubt worth considerable to the publishers of *The Needle*.

The text pages above mentioned are plain pages, not exactly severe, but unadorned except by conventionalized decoration and rules.

Marginal illustrations in glittering array feature the pages of *Brown's Impressions* (page 645), in an effort, of course, to excite greater interest. Whether the advantage gained, if any, overbalances the rather ill effect of so much bright color, and of so many points of interest, is doubtful. The writer feels that the plain, readable and pleasing pages, as exemplified in the house-organs *Graphica*, *The Needle*, *Mack's*, etc., are preferable. Certainly, they are more satisfactory. Since the reproductions here made are given to furnish ideas to our readers, it is, of course, necessary that we give representations of the various treatments possible. It is up to the printer to determine what style he will adopt.

Among the work passing through the average plant there are often jobs of exceptional quality, or of merit otherwise, of such size as will permit of binding prints therefrom into the house-organ, or tipping onto some page of the publication. Small cover-designs, booklet pages, etc., are particularly adaptable to this plan. Such specimens may be saved from overruns at very slight expense and, appearing in the house-organ, will add materially to its effectiveness and attractive appearance. On larger work, miniature reproductions may be made— at more expense, of course. It is desirable that some text, even though it be nothing but an explanatory title, should accompany such inserts. *More Business*, the attractive house-organ of James, Kern & Abbott Company, Portland, Oregon, frequently tips miniature reproductions of large four-color posters, etc., onto the pages of its publication with telling effect.

It should be needless to caution printers to use only the very best work for this purpose—printing, in fact, that none can find fault with.

It is often desirable that the printer's house-organ shall carry prints of a representative piece of work done by the house which are too large to be shown on a regular page, or even as a spread over the two center pages. In such cases the folded insert can be employed. This is often done by Young & McCallister in *The Needle*, and at the bottom of page 644 we show a copy of that publication, opened in the center, in which an insert is bound, on one side of which two pages from a resort folder are printed in colors. On the back of the color-prints, and facing the reader when the booklet is opened at those pages, several lines of sage advertising advice are printed. It is necessary to open the fold downward to see the examples of color-printing in their entirety. If the insert is double the depth of the regular page it must be folded in after stitching, but if it is only a trifle deeper than the page the staples can be so placed as to catch the insert when it is folded in the center and upward to the depth of the regular page.

Quite frequently printers utilize the two center pages for a display spread, on which an advertisement calling attention to some particular advantage in doing business with the printer is placed. On page 647 we show a half-tone illustration of two inside pages so used in *Lee's Proofs*, organ of the Wilson H. Lee Company.

Drews' Imprint, by H. & W. Drew Company, Jacksonville, Florida, is characterized by far more display advertising than most house-organs "carry." Being stationers as well as printers, every left-hand page is utilized for a display advertisement on some article of office equipment sold by the company, the facing right-hand page being occupied by reading-matter. When such a plan is followed, the advertisement typography should be neat, and, preferably, of a dignified order, so as not to appear too loud alongside the quiet text page. Type sizes should not be overlarge or overblack. When illustrations are used as part of the page, black type-characters subordinate those illustrations and render them ineffective.

Graphica—how often we must refer to this masterpiece among house-organs—consistently carries a display advertisement on the back cover-page which is changed on each issue. Many publishers of good house-organs will not place printing on any but the first cover, where the title-design appears. If they feel that way about it, all right; for no fault can be found with a cover which is only a cover. On *Graphica*, which, as stated before, is a self-covered magazine, all cover-pages are utilized, the first for the design reproduced on page 646, the second for tipping a print on enameled or cover stock of some sample of process or other color work done by the firm, the third often for a miniature reproduction of a letter from a satisfied customer and the fourth regularly for a display advertisement. Two of these are shown below the standard cover-design, which, incidentally, provides for a table of contents.

Those publishers of house-organs who do not wish to see the back cover bare, and who do not wish to cover it with a full-page advertisement, may print the firm's trade-mark, a short couplet or an illustration thereon. Young & McCallister, Inc., print an illustration of an overloaded waste-basket, with the words "beware the" above it on the back cover of *The Needle*. Gatchel & Manning, photoengravers, Philadelphia, print the same design on both front and back cover-pages, sometimes with a change of illustrations (see page 642).



Effective cover-design of the house-organ published by the James H. Rook Company, Chicago, Illinois. "The Rook-Book" contains sixteen pages and a folded insert, and is bound in heavy-weight cover-stock. The page-size is $4\frac{1}{2}$ by 6 inches.



MACKS



in business which makes for an organization of tried men of proven worth. We are going to tell you something of our problems and invite your helpful co-operation to overcome difficulties which are due more to a lack of understanding than to the comprehension of a subject of such vital interest as printing. The largeness of its application is not to be gone into except as one may request some specific information which we will gladly supply. So, it is to you, our friends, we will make special appeal, and we constitute you a general counsel to advise us that we may yield you the maximum good for benefits bestowed.



MODERN PRINTING AND ITS RELATION TO MODERN BUSINESS

"I'VE been in business over thirty years and have seen as many printing offices as the next man, but want to say right here, that I am now seeing my long-looked-for ideal in the way of a completely equipped plant."

These are the exact words of a nationally known Chicago Master Printer, who was touring through Detroit on his way East about six months ago, and stopped over to see what the automobile industry had done towards the development of Detroit, a city he had not visited for about fifteen years.

MACKS



A PUBLICATION
INTENDED TO AID
ALL BUYERS OF
GOOD PRINTING



JOSEPH MACK
PRINTING HOUSE INC.
DETROIT

THIS little publication will be sent to you regularly if you will express your desire for it. It is a part of the complete service which we offer to our clients, that helpful suggestions be freely tendered. They are yours to use, and it is our wish that they will meet your needs. If you require further assistance, we shall be glad to have you call upon us for it. Our object is of mutual benefit, and our desire is to be of service to you.

JOSEPH MACK PRINTING HOUSE, Inc.



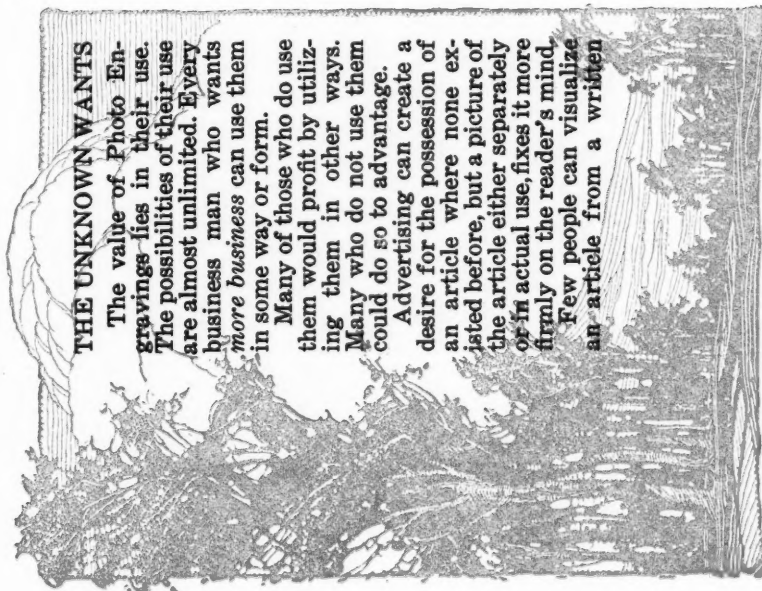
THE UNKNOWN WANTS

The value of Photo Engravings lies in their use. The possibilities of their use are almost unlimited. Every business man who wants *more business* can use them in some way or form.

Many of those who do use them would profit by utilizing them in other ways. Many who do not use them could do so to advantage.

Advertising can create a desire for the possession of an article where none existed before, but a picture of the article either separately or in actual use, fixes it more firmly on the reader's mind.

Few people can visualize an article from a written



Highlight from Pen Drawing.

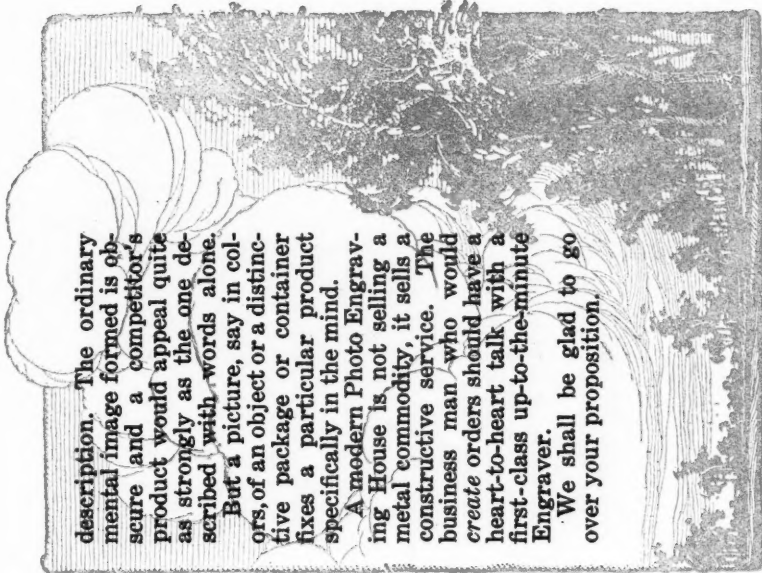
6

description. The ordinary mental image formed is obscure and a competitor's product would appeal quite as strongly as the one described with words alone.

But a picture, say in colors, of an object or a distinctive package or container fixes a particular product specifically in the mind.

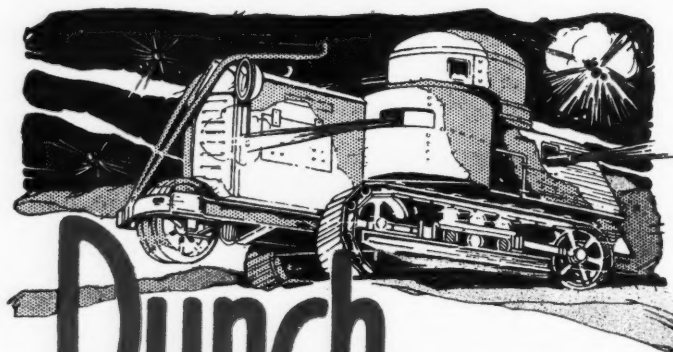
A modern Photo Engraving House is not selling a metal commodity, it sells a constructive service. The business man who would create orders should have a heart-to-heart talk with a first-class up-to-the-minute Engraver.

We shall be glad to go over your proposition.



Highlight from Pen Drawing.

7



Punch in Your Sales Literature

- ¶ Tell your story with pictures.
- ¶ This is the age of illustration.
- ¶ A snappy picture and distinctive lettering will compel the attention of the reader of advertising where ordinary type will fall flat.
- ¶ Advertising matter that lacks "life" is a waste of money. Ask us to show you how to put "life" into *your* advertising.
- ¶ We are creative artists—with the necessity of making drawings that *sell goods* always before us.
- ¶ On your very next job ask us to demonstrate our ability to you.

The Faithorn Company

DIRECT ADVERTISING SERVICE
ENGRAVERS : PRINTERS
500 Sherman Street, CHICAGO

Forceful display advertisement from inside front cover of "The Stamp," house-organ of The Faithorn Company, Chicago. Original was more effective than here shown, being printed in black and orange.



THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

The House-Organ—Its Contents.

Before me are some twenty printers' house-organs. Study their contents, and judge only from the text of the material used, and you get the impression that a large majority of them miss the mark. The house-organ is no longer an experiment. Properly edited, printed and circulated, it has proved a most effective publicity weapon, serving in a way that no other form of publicity is able to serve. But that effectiveness is lost unless there is a definite purpose behind the publication. Not all of these specimens of printers' house-organs lack specific aims, but too many of them do. Far too many of them, I venture, are considered by the producers as sort of a side issue. They give striking evidence of having been put off until the last moment by an editor, busy on other duties, and then hastily produced with shears and paste, together with whatever copy the editor happened to have near at hand.

The essential thing in the writing of a house-organ — and it holds true, of course, in any form of publicity — is to believe in it. The process of construction ought to be carried out with as great care, study and skill as is displayed in the production of any piece of advertising literature or piece of printed material for a patron. The capable, reliable printer would not be guilty of allowing his advertising service department to turn out hastily written, ineffective, non-productive copy for a patron; copy so written and displayed that it revealed no study and analysis of the product and the market. Yet a good many printers are doing that very thing unto themselves by slighting or losing interest in their house-organs. They fail, perhaps, to realize that they are allowing to fall into the hands of customers and prospective customers an inferior work bearing their name, and that the readers are prone to judge a firm's standards as reflected in the house-organ coming to their desks. In this lies the harm. Better no house-organ at all than one that creates a false impression of the standard of your work.

In gathering and writing copy for a house-organ, the printer should always keep in mind these two general things: the creation of new business among buyers of printing who are not already listed among his customers; and the keeping in touch with and the creation of new business among regular customers. To accomplish this his house-organ must be read; and to be read in such a way that it will produce results, it should contain something worth while, instructive and useful. Some one has said that a house-organ should contain such valuable information along the line that it represents that the readers will file it away as reference. Obviously, the printer who succeeds in sending out regularly to customers and prospective customers such a booklet is not only performing a real service to the printing trade, but a service which is

certain to bring results to himself. Such a publication is out of the question without a definite editorial policy — a policy which is reflected in the character and quality of every item of material used.

The primary reason for a house-organ is service — service to the printer issuing it and service to the reader. For the printer, that service brings direct results; for the reader it also brings direct results in that it gives him the necessary information and ideas for the most advantageous use of printed material. The only policy that many have in the publication of their house-organs is to have it carry their names with an occasional reference to or sample of the work done by the producers. The rest is a jumble of humorous anecdotes, bits of philosophical writing which is often crude, verse, reprint items on subjects of varied interest — all gathered and displayed without point or aim. The constant hammering of a firm's name before a buyer is a good thing. But is a house-organ doing the service that it is capable of doing if it stops at that? If the man of business wants the sort of material named above he has a wide field of literature to select from. My belief is that he will depend on the newspapers and periodicals for his war news, magazines for his fiction, weeklies for his humor, classics for his philosophy and the printer's house-organ only for authoritative information and discussions of printing in all of its varied phases — methods, ideas, news of the trade, suggestions and progress. In these days of special lines, the printer's paper can do no better than stick to its own line and not wander into the field of mere amusement or other fields in which it can have no authoritative voice.

Before anything else, a printer's publication ought to get the reader interested in printing. Secondly, it ought to contain that personal element that will get the reader interested in the printer's plant and product. In the first, serving as a leader and guide for the man who is using printing or must use it as an adjunct to his business, the same general methods may be used for all, but the success will be in comparison with the care taken to interpret the reader's needs and in the selection and writing of copy that will get his interest. The personal appeal will depend much on the presentation of an interesting message concerning your own plant and its product. By using the right sort of material the house-organ can be made a trade magazine for the man outside of the trade, carrying not the technical, intricate matter of interest for those within the trade, but the wider message on printing as it affects the outsider's welfare. Keep pounding those messages on printing home with the more direct appeal to your own printing products. Keep the reader acquainted with your plant, your expansion, your own ideas, your force and the character of your product, never forgetting

the opportunity for giving him service. When he thinks of printing, you thus make him think of your establishment.

Building a house-journal means that it must be in the hands of a competent editor. It can not be successful, I believe, if it is a makeshift in which no one in particular assumes a responsibility for its policy, no more than any magazine or newspaper can be. Once the right material is gathered, there still remains a most important task—the writing and editing. Publications containing valuable information are going to the waste-baskets daily because that information is not told in an interesting way. Whatever may be your message and thought, see that the house-organ carries it in a manner that will first attract, then hold and finally impress the reader. That, it seems to me, ought to be a part of the editorial policy already mentioned in preceding paragraphs.

"The Eclipse."

Information of interest abounds in *The Eclipse*, by the Eclipse Electrotype and Engraving Company, of Cleveland (Fig. 1). From the front cover to the last, including the card insert with a patriotic song, it impresses one with its usefulness, especially any one who makes use of plates. On each of the fourteen pages you find something about engravings and printing that is presented in such a way that one outside of the printing environment can read with interest, and profit also.

Each month *The Eclipse* carries on the front cover-page the calendar for that month. Attractively printed in colors, the business man might turn back to this cover after reading the contents of the little book and prop it up on his desk, to remain there until the next number with its calendar comes along. On the inside of the front cover is an almanac and anniversary dates for the month. On pages 3 and 4 is a short article that should be of interest to plate users and at the same time stir them to action in the matter of orders. It represents the sort of material the house-organ can use to good effect, and the manner of presentation is noteworthy. As an example, it is given here:

"Over in the war-stricken countries the printing-plate industries—both engraving and electrotyping—are seriously handicapped by lack of material.

"Trade-journals and newspaper correspondence tell us that before an advertiser may obtain a half-

[2] THE ECLIPSE OR AN ALMANACK

"MAKE A MULTIGRAPH PLATE"

THIS is a bit of advice, to wit: Many users of the Multigraph are careless in ordering electrotype plates to the extent of not specifying the exact purpose of the plate.

By "Multigraph plate" WE (and all electrotypers) understand a curved electrotype made to fit the large cylinder drum.

By "Multigraph signal bridged name" is "Multigraph plate" WE (and all electrotypers) understand a curved electrotype made of the signature device—attachment.

The radii of the two are the same. There is also a difference of the two kinds of plate interchangeable in use, synonyms or interchange specific use of the term when a signature device is to inevitable disappointment expense for which Electrotypers cannot assume. Not only this but such

FOR THE MONTH OF MAY, 1917 [2]

TRIPS THRU THE SHOP XII

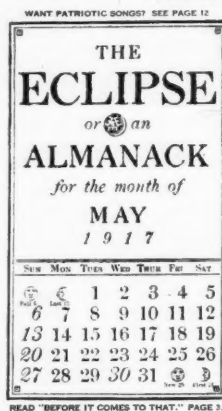


FIG. 1.

ple explanation of their manufacture, a helpful hint to patrons sending in such orders. Page 7 contains one of the "Trips Thru the Shop," by which the company gives the reader—a little at a time—a comprehensive idea of the methods used and the detailed workings of the plant. The picture and the well-written description beneath tell an interesting story. On the succeeding pages are brief articles dealing with the necessity of increased advertising under present conditions; the vagaries of "Chinese white" that puzzle artists and buyers of drawings; the increase in the amount of paper used in 1916 and the corresponding increase in advertising space; how the art department of the company can aid the inventor, the manufacturer, the real estate advertiser, and others. Other things included refer to price conditions pertaining to plates, a new book containing Eclipse plates, a cleverly written testimonial from a customer and a sample cover-page from an Eclipse plate. Then, feeling that sufficient service in connection with platemaking had not been done, the editor aids in the matter of stirring up patriotism by inserting a neat card with the words and air of "The Star-Spangled Banner."

"Business Growth."

If the April issue of *Business Growth* (Fig. 2), Jackson-Remlinger Printing Company, Pittsburgh, Pennsylvania, does not force the reader to ponder over the advertising methods that he has been in the habit of using and give printed matter a chance as a direct advertising agency, then it is no fault of the house-journal. Practically every line of this small magazine is an argument for the use of printed

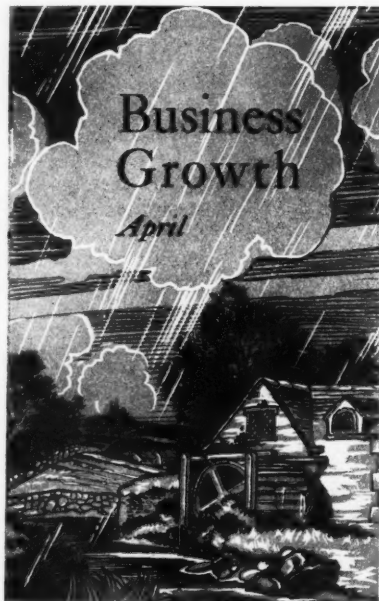


FIG. 2.

salesmanship, and that argument is logical and convincing. Throughout there is an appeal for the use of printing in all forms of publicity—the use of the catalogue, booklet, sales letters, folder, and other things, not as opposed to newspaper and magazine advertising, but in conjunction with it. Having made his arguments in such a way that the reader can scarcely help but give them consideration, the editor follows it up with more concrete examples of how good printing, especially the service and printing offered by Jackson-Remlinger Company, will be a help.

Business Growth may fall short of the standard an ideal house-organ should have, but the editor has surely succeeded in framing a message on printing for the buyer of printing, and has followed the policy of concentrating on that message. His is the idea of printed salesmanship, and he makes his points clear. The magazine itself, based on that very thing on behalf of the Jackson-Remlinger Company, helps convince the reader. In one line of service, at least, that of giving advertising advice and, in connection with that presenting ideas for the proper use of printed matter, it fulfils a house-organ's mission. The material used has the added value of being intensely practical, as represented in the suggestions for the printing of checks, letter-heads, booklets, the use of colorwork, and various other things.

"The Keystone Press."

In *The Keystone Press* (Fig. 3), published by The Keystone Press, of Indianapolis, we have a representative of that type of printer's house-organ which adheres strictly to the policy of discussing anything or everything, almost, except printing. The booklet proclaims that it is "A Publication with a Purpose," but, perusing its pages, we find that one purpose is to be a magazine that ignores "shop talk" and to stow away human interest wherever possible. It has always occurred to me that there is a world of human interest to be found in matter connected with printing, but apparently the editor of *The Keystone Press* thinks otherwise. Giving his sanction to another's policy, he publishes the following in a prominent position and over his signature in a recent number of that house-organ:

"I have seen many house-organs succeed and some fail. The ones which failed were almost always those which talked shop exclusively. The house-organ must have enough attractive 'bait' in each issue to tempt the reader to swallow the advertising with the other dope.

"The life of a house-organ depends upon the ability of the editor to inject into it some human interest. In this connection it is wise to exploit the individuals themselves, so that the trade will know that they are dealing with men, like themselves—and not with a cold-blooded corporation." Then the editor goes on to say:

"It is useless to start a house-organ and 'try it out for a few months.' The plan should cover at least one year or not be attempted."

The editor follows out the foregoing ideas, except that the average reader, I fear, would not be able to recognize the human interest. It would be a mistake to say that the attractive bait swallows up the advertising, for both of them seem to be missing. The only publicity that the magazine gives to The Keystone Press is the name that appears on the front cover and on the first page, and the advertisement on the back cover. There is one exception, placed in an obscure position, but you would scarcely call it advertising. It follows:

"Mony a mickle makes a muckle. Send the small jobs to The Keystone Press."

Five pages are devoted to a campaign against billboards that mar civic beauty (as shown in Fig. 3). No one will deny the worthiness of such a campaign, perhaps, but the thought arises: Will the influence and circulation of a printer's house-organ make such a campaign in a journal of this character worth while?

I do not believe that the editorial policy followed in *The Keystone Press* will

result in the service that the house-organ should give, the service that must be performed for both the printer and the reader. Such a house-organ, written in the breezy, informal and humorous way that this one is, may live, but I am not certain of its mission. The house-organ, I am sure we will agree, should have a more serious purpose than to amuse and "bait the advertising" contained within its pages, which is indicated in the introduction.

"Macks."

Something quite different from the usual house-organ is *Macks*, the publication of Joseph Mack Printing House, Inc., of Detroit. Its distinctiveness lies in size, appearance and contents. Printed on heavy book stock with blank folio pages, it is a volume about a quarter of an inch thick. As you open up its pages it impresses you not at all as a house-organ, but as a real book. The frontispiece consists of an exceptionally fine reproduction of a good painting of Benjamin Franklin, and the leading



FIG. 3.

article, of some length, is a very interesting sketch of Franklin, chiefly as the pioneer printer. Only two other articles are included, one on "Photomechanical Process Engraving as a World Force," dealing with the great achievements of photoengraving, and the other by Bernard Shaw on "Modern Typography," reprinted from the *Caxton Magazine*, a printers' trade paper of London.

Search far and wide and it would be difficult for you to find more instructive and at the same time interesting reading in connection with printing than is contained in Volume I, No. 3, of *Macks*. It is set forth on the title-page that it is a "publication intended to aid all buyers of good printing," and then it gets you absorbed in these articles. When you finish you are not merely interested in printing, but in good printing, besides getting ideas and a knowledge of the trade that quite likely you knew nothing about. That the Joseph Mack Printing House will give you good printing you unconsciously assume, not only from the typographical appearance of the little book, but because of the quality of its contents. Four pages are reproduced in the insert preceding this article.

"Printology."

The Regan Printing House, of Chicago, was thirty-five years old in June, and the issue of *Printology* (Fig. 5), its house-organ, for that month tells an absorbing story of the history of that firm from the time of its establishment down to the present, when it is about ready to move its big plant into a fine new home of eleven stories. One need not be particularly interested at all in printing or its use to become interested in the history and growth of this big printing-plant.

"Thirty-five years ago the Regan Printing House opened its doors for business in Plymouth place," says the lead article in *Printology*. The entire establishment consisted of one room, in which were housed bindery, composing-room, pressroom and business office. The payroll approximated \$100 per week.

"The founder of the house, James L. Regan, began his career as a printer in the early 50's in London, in one of the noted printing-houses of the English capital. Recognizing the broader opportunities in America, he sought an opening for his undoubted talents in the States. His first stop was in New York, where he found employment with Harper & Bros. After a stay of a couple of years in the eastern metropolis, Mr. Regan answered the call of the West and made his way to Chicago, where he has resided ever since."

Then is told how Mr. Regan originated the plan of placing a printing-plant in continuous production, the establishment of the Steere Bindery and, with the advent

of the typesetting machinery, the establishment of the Peterson Linotyping Company, under the management and direction of Charles S. Peterson. Taking the reader on imaginary trips through the plant as years went on, the story tells, in conclusion, of the final development in a description of the new home. The story of the growth of the Regan Printing House shows how material of an

informational character may be used by any house in presenting the personal side of the company which the publication represents. It is filled with human interest, and should appeal to the patrons of the firm. In addition, where could be found a better piece of publicity matter than this one, which so clearly portrays the character and success of the firm? This sort of text-matter is very good.

Reading on through *Printology*, which, by the way, has begun its tenth year and must have proved to the Regan Printing House that it is a house-organ worth while, you discover another field of service for a house magazine; that is, the publication of a house-organ that will be of interest and value to the employees of the company. There is published considerable material, but not in such great amount as to make the booklet uninteresting to the outsider, that will appeal to printers, and especially to those connected with the company. In an

establishment of the size of the Regan Printing House there is a reason for a magazine that will keep the employees in touch, not only with printing in general, but in the work of their own plant.

The effect of conscription on the printing trade, in which it is pointed out that the printing business is in the hands of young men who will have to go into national service; that paper prices will afford a serious problem soon and that all plan their printing now, is the theme of one article. Here is one significant statement from the article:

"The Middle West will soon be called on to supply many thousands of young men to the armies of Uncle Sam. The printing trades will be hit, and hit hard. . . . Plan your printing now."

Three pages are given to the publication of an address by an authority on the price of white paper. The white-paper problem is one that must be of unusual interest to one even remotely connected with printing, and the editor has selected a discussion that deals with the question clearly and effectively.

The June issue of *Printology* is the Caslon edition, and the last page is devoted to "Caslon Old Style—The Type of the Centuries" (Fig. 4). The edition is printed throughout from Caslon Old Style on heavy antique stock in black and red-orange—a very pleasing number.

Printology

Caslon Old Style

THE TYPE OF THE CENTURIES

THE type used in this issue represents, in our opinion, the highest achievement in letter designing. The first font of Caslon Old Style was cast about 1722, and its popularity since that time has been almost continuous. Everett R. Currier, writing in *Mono-type*, the journal of the Lanston Company, says: "It is really hard to overrate the worth of Caslon type. Objections can be found in it, and objections may be taken to it. But the type has yet to be made that can match it for all-around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print. It is a type whose vitality carried it through the worst period of typographical art in history—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. The printing industry will have made a tremendous stride forward when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography under modern conditions—and under conditions of any period."

FIG. 4.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

WILLIAM ESKEW, Portsmouth, Ohio.—The Wortman blotter for May is very effective, as are also the stationery items for Rosenthal.

EARL E. AMBRUST, Cincinnati, Ohio.—Your latest work is fully up to the standard of past performance. It is excellent and offers us no opportunity to give you constructive criticism.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—All your specimens are exceptionally neat and effective. We have no suggestions to make by way of their improvement.

H. E. MILLIKEN, Holyoke, Massachusetts.—Specimens of work done by students of the

and on advertising literature it is the kind that "sells the goods." The advertising forms for your own house are excellent.

R. J. BABIONE, Fremont, Ohio.—The small blotters on which the "Made in Fremont, U. S. A." device is prominent are satisfactory in every way. Small type, much white space, makes a clean piece of work which no business man would object to having on his desk, and one which any one would be glad to use.

WALTER E. BURCH, Denton, Texas.—The advertisements set by you for the college annual are very good indeed, much above the average as found in work of that character. We com-

sending it out is thoroughly awake and engaged in the printing business instead of throwing the ——. It is reproduced.

ALBERT DAMMEYER, New York city.—The letter-head for the Davis Union Printery is rather unusual and effective. The size, too, appeals to us. We quote from your letter for the benefit of other readers: "Economy, as preached by all Americans at this time, impelled us to cut the size of our letter-head to 7½ by 10 inches — envelopes to match, 7½ by 3¾ inches."

THE JOHNSTON HARVESTER COMPANY, Batavia, New York.—Presswork on your catalogue of



NOT ON YOUR LIFE!
WE DELIVER THE GOODS

The Times-Mirror Printing & Binding House

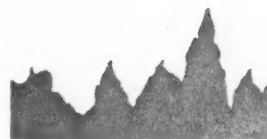
118 South Broadway

Printers, Book-binders, Photo-Engravers, Electrotypers
Steel and Copper-Plate Engravers and Printers

Most Complete Printing and Engraving House
on the Coast—Every Operation Under One Roof

Bdwy 1873

Home 10519



A "gentle pastime" indulged in by many furnished the idea for this interesting blotter of a big Western printing-plant. It is a certainty that it will provoke good-humored comment.

Holyoke Vocational School under your direction are exceptionally well arranged, displayed and printed.

EDWARD F. WHALEY ESTATE, Philadelphia, Pennsylvania.—The specimens of printing on the samples of paper are excellent, simply composed in one of the most beautiful type-faces which has ever been cast, Goudy Old Style. We can not suggest any improvements.

THE SLEEPY PRINTING COMPANY, Butler, Pennsylvania.—The handy desk calendar for May is well designed, but we would prefer a more pleasing and dignified style of type thereon. Block-letters are not pleasing — roman styles are preferable to them in every way.

GILBERT P. FARRAR, New York city.—Your work in the service department of the Arrow Press is remarkably good. It is the kind of printing that carries conviction to the reader

and your good judgment in the use of Cheltenham Old Style for display throughout — a light-toned, pleasing and harmonious appearance being the result.

EUGENE P. EHRHARDT, St. Louis, Missouri.—All the specimens of your work sent us for review are excellent in every way. If the ornament had been worked in with the border at the top of the card for William Loebig, the type-matter could have been arranged to better advantage, and the effect of crowding now apparent would be overcome.

THE TIMES-MIRROR PRINTING AND BINDING HOUSE, Los Angeles, California.—The blotter depicting a well-known and often contested event in field meets — and everywhere, for that matter — is effective to the last degree. Its interest and the comedy element associated with it should convince recipients that the house

farm machinery is very good indeed, and the inside pages are nicely arranged. We do not, however, admire the cover-design. A plain roman letter, arranged in horizontal lines, would have been more pleasing to the eye and more legible than the heavily shaded script arranged in diagonal lines.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania.—The Lehigh hanger, on which a shield in the national colors carries the words "Lehigh National Cement," and on which a background of ovals enclosing the word "Lehigh" is printed in dull black and bronze, is very effective, consistent with the exceptionally high quality of your entire product. No firm is doing better printing to-day.

ROBERT S. FRICK, Sellerstown, Pennsylvania.—The Poultry Item letter-head is effectively designed. Of the several color combinations,

E. C. VOLLMER & PRINTING

2007 BROADWAY

TELEPHONE NO. 19

Quality



Service

GREAT BEND, KANSAS

Only the Best in
PIANOS & PLAYER-PIANOS
PHONOGRAPHS

G. A. MILLER MUSIC STORE

Cast of Characters

Madge Brown	Madge Brierley
Bess Burcklow	Barbara Holton
Martha Gagelman	Aunt Aletha Layson
Wayne Lamoreux	Horace Holton
Ralph Murphy	Frank Layson
Ralph Grover	Joe Lowery
James Hill	Col. Sandusky Doolittle
Don Seward	Nebuchadnezzar
Jack Denning	Director



Shoes for Everybody

If you are looking for quality shoes for men, women, boys, or girls we ask you to call at our store. We say the best shoes for the price are found here. Satisfaction with every pair.

KRAUSES'

1217 MAIN

The letter-head of a Kansas printer who realizes the advantages gained by the use of a single series of type in display appearing in the pages of an advertisement program. All too frequently such booklets are an exploitation of all the type-faces in the printer's equipment, and often, too, necessarily so. When will printers learn to stock up on large fonts of few series?

we prefer the black and gray. The design is strong enough in itself to carry and does not require a striking color combination. We regret the use of extended and condensed letter-forms in its composition, and would have preferred regular roman throughout.

R. M. PORTER, Waukegan, Illinois.—Your letter-head has nothing whatever to recommend it. The colors are very bad, and the use of two styles of type so utterly different in appearance made a harmonious design impossible. Instead of emphasizing your name, the rule background for it, printed in the weaker of the two colors, weakens the effect. The rules are too large and prominent throughout.

J. HENRY ROGERS, Quincy, Massachusetts.—We can not suggest any improvement in the final arrangement of the letter-head for the College of the Spoken Word. It is an improvement over the other arrangements, mainly because of greater unity, but we do not believe the suggested changes for rearrangement of the matter in the upper corners would result in improvement over the way those lines stand.

WM. H. HOSKINS COMPANY, Philadelphia.—The hand-lettered and designed sentiment, "To Mother," made up in folder form and printed in colors on Strathmore DeLuxe, and enclosed in another folder of Sunburst cover, is admir-

able. Only one fault can be pointed out—the type-lines on the outside folder are printed too low on the sheet, in the exact center, in fact,

where balance is always bad and the appearance uninteresting.

EMIL G. SAHLIN, East Aurora, New York.—Specimens of your work are very interesting, effective and unusual. You have caught on to the Roycroft style, the style of your brother, whose work we have long admired for like qualities, with remarkable rapidity. At twenty-two, and having been in this country so short a time, we look for some very interesting things from you in the future. Your personal card is quite novel.

THE DANIELS AND FISHER STORES COMPANY, Denver, Colorado.—Booklets, "How Mary Louise Got Her Start" and "What Is the Sweetest Thing in the World," are excellent in their make-up, and are both interesting and original in treatment of the title-pages. Press-work on half-tones in the last named booklet is not all that it should be, but since this might have been due to several causes, we will refrain from speculation as to which cause was responsible.

FRANK J. RAMSEY, Pittsburgh, Pennsylvania.—All your specimens are neat, dignified and effective. The only fault we have to find with any of them being the use of italic capitals on your own personal stationery. Italic capitals are an abomination to our eyes, and especially so when a line set therein appears next a line set in roman capitals. Your appreciation of the value of simplicity is commendable, and responsible in large measure for the excellence of your work.

E. C. VOLLMER, Great Bend, Kansas.—You are doing a fine grade of printing, your good judgment in the selection of type-faces being emphasized by good judgment in arranging your designs in a simple and eminently readable manner. One seldom sees an advertisement program as pleasing as the one produced by you for the home-talent play, "In Old Kentucky." Ordinarily these booklets are type catalogues, showing in none too pleasing manner every type-face in the printer's plant. With Goudy old style and italic used throughout, the effect is decidedly pleasing. A page of the program is reproduced above, along with your letter-head. The same could be said of the booklet for the gun club and all the other specimens. Neat and effective, all specimens are commendable in every way.

A. LIEBERMAN, New York city.—Of the three tickets to the Piping Rock race course, we like No. 1 best. Our preference is due to the fact that in it the important points are grouped closer together, making comprehension easier.

Printing vs. Squinting

Would you read this if it were set in small unreadable type; if it were laid out so as to make you squint to look at it?



A.W. McCloy Co., Designers of Artistic Printing, 642 Liberty Ave., Pittsburgh

THERE is as much art in turning out eye-gripping printed matter as there is in writing poetry: it is the hand of the amateur or the hand of the master. We are masters in the art of producing modern effective printed matter that pulls—even the casual observer becomes the deep delver.

Edwin H. Stuart, Pittsburgh, Pennsylvania, is responsible for this clean, eminently readable envelope-stuffer, originally printed in light green and black.

The same display points are scattered on the other two arrangements, making the designs complex and the important features hard to grasp. We would prefer to see the ornamental corner-pieces eliminated from the border, the rules being made continuous around the design.

HAYWOOD H. HUNT, San Francisco, California.—Your work with The ten Bosch Company is decidedly clever. It is seldom we receive a collection of printing of so many pieces so uniformly good. We are not able to suggest any means of improvement; adherence to basic principles of design is manifest in every detail of the work. Several specimens are reproduced on these pages.

FRANK D. JACOBS, Philadelphia, Pennsylvania.—The brochure, "The Hallmark of Culture," written, designed and printed to exploit the Lester piano, is a beautiful piece of work. We admire particularly the interesting and pleasing format, the excellent composition of text pages and the clean presswork. We do not, however, admire the lettering on the cover and title pages, and feel that the style of letter is altogether too undignified and inartistic to harmonize with the dignity and excellence of the work otherwise.

H. H. PARKER, Pittsburgh, Pennsylvania.—The "Decora" catalogue is a beautiful piece of printing. The soft colors of the globes or shades for electric lights are admirably reproduced by the illustrations in this catalogue, and the cover, printed in two grays and embossed on gray stock, harmonizes perfectly with the inside scheme. The "Macbeth Lens" catalogue is also a good one, though it could hardly be classed as pretty or beautiful as the "Decora" production. You are to be complimented on the excellence of all your advertising.

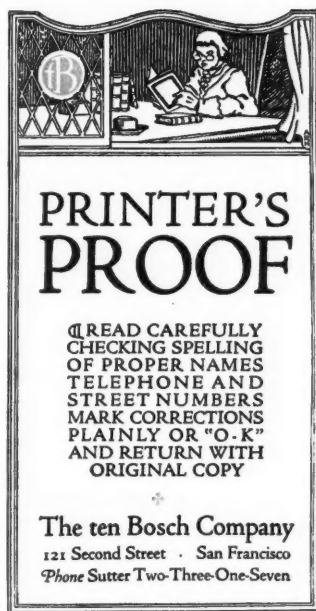
WILLIAM HANDLEMAN, Denver, Colorado.—Specimens received from you are always interesting, and good at the same time. You do very well indeed in your efforts toward the unusual and the unconventional, something the majority fail at. Type-sizes are ~~too large~~, we are sure, on the letter-head for The Nichols-Williams Stores Company. The effect is crowded and a little bizarre. We do not admire the decorative initials you use so frequently—they strike a discordant note in combination with the roman styles of type you generally use.

G. E. FORD, Raleigh, North Carolina.—The cover-design for the Merchants Association of Pittsburgh would be better if the two main display lines were shorter, for, as set and

STEPHEN R. COFFEY
414 MILLS BUILDING
SAN FRANCISCO CALIF.

PUBLICITY

TELEPHONE NUMBERS
OHIO GARFIELD 2100
HOLLY SAN RAFAEL 100



PRINTER'S PROOF

READ CAREFULLY
CHECKING SPELLING
OF PROPER NAMES
TELEPHONE AND
STREET NUMBERS
MARK CORRECTIONS
PLAINLY OR "O. K."
AND RETURN WITH
ORIGINAL COPY

The ten Bosch Company
121 Second Street - San Francisco
Phone Sutter Two-Three-One-Seven

In Haywood H. Hunt, THE INLAND PRINTER introduces to devotees of this department a printer who knows how to make type talk, and talk nicely. He is responsible for the clever work appearing on this page.

printed, the marginal space at the sides of the group is too small as compared to the large

amount above and below. Why you letter-spaced these two lines so widely, weakening them and spoiling the distribution of white space at the same time, we are at a loss to understand, for an examination of specimens of your work previously sent causes us to expect better work than this from you. We would also prefer to see plain rules only in the border, eliminating the decorative inside border and placing the rules closer together.

C. V. McDAIRT, Granite, Oklahoma.—The arrangement of the Baptist Worker letter-head is very satisfactory in arrangement and display, but the type-sizes are larger than they should be throughout. The design would be just as effective and much neater if smaller type had been used. The word "publishers" should not have been paneled. The line printed in red-orange has sufficient prominence for that reason alone, and the rules serve no purpose except to take up the compositor's time, causing a loss of effectiveness in the work. The other specimens are very good, except that lower-case should have been used in place of the capitals for the small matter on the "Stop" design for the check-book insert, in order that it might be more readable.

S. L. SCHAEFFER, Mount Vernon, Ohio.—Sale bills are not supposed to be pretty, and for all



from The ten Bosch Company Printers
121 Second Street Telephone Sutter 2317 San Francisco

To _____

ten Bosch Ideas *Business Building* ten Bosch Printing

Package-label by Haywood H. Hunt, San Francisco, California.

requirements yours are satisfactory. The main consideration is that they should be readable at some distance. The main display lines should be large enough that a farmer driving along the road can see them tacked to telegraph poles.

LAND PRINTER. On the Chautauqua poster, the effect produced by printing the main display lines in both black and red, the colors overlapping to give the letters a shaded effect, is not good. This is an old-time practice which should

play line. The lack of harmony between the two forms is quite manifest.

W. A. CHALFONT, Bishop, California.—*El Pinon* is a very good school annual. While the presswork on the cuts is not expert by any

The ten Bosch Company • Printers

121 Second Street • San Francisco

Telephone Sutter 2317



To

Date

Our Order No.

Your Order No.



A ten Bosch Suggestion

This "idea-proof" is submitted with the hope that it will help to solve your printing problem

The ten Bosch Company

121 Second Street • San Francisco
Phone Sutter Two-Three-One-Seven

The list of things to be sold should be set in fairly large type so that they may be read at some distance. The small work is very good, but the advertisements in *The Forum* are crowded because of the use of larger type than should have been used, and the use of such a variety of styles in the display lines that the effect, through lack of harmony, is bad. The cover-design of this publication is very good, it being the Christmas number that you sent us.

Storm Lake Pilot-Tribune, Storm Lake, Iowa.—Of the two letter-heads, we like best the one printed in brown only. On the one printed in red and brown, the colors do not harmonize. A comparison of the two shows that extra colors in themselves are not assurance of better work. We note there is no address line on either, but presume this is filled in on the type-writer. We believe, however, it is desirable to print it as part of the letter-head design. If the short carry-over on the last line of the group of small type had been avoided by closer spacing of the lines above, the appearance of the group would have been improved, for, as it stands, the contour is ragged and spacing is bad between words. If the plain, symmetrical heading, on which your letter was written, had been printed in stronger colors, it would have been more satisfactory than either of the others.

The Florida Advocate, Wauchula, Florida.—The quality of your job printing is consistent with the excellence of your paper, which was commented upon in the last issue of THE IN-

Two more pleasing examples of typographic art, the work of Haywood H. Hunt, San Francisco, California.

be discarded, for it causes lines so printed to lose rather than gain in effect, due to making them complex. We do not like the warm effect caused by the use of red and yellow on your rate card. It makes it appear bizarre and cheap. On the "Quotations" folder, lower-case would have been better than the roman capitals used in combination with the text dis-

means, we are of the opinion that they were printed on a platen press, and, if that be the case, you deserve praise for having done as well as you did. We do not believe you used a good grade of half-tone ink, or, if you did, it was reduced too much. The prints, instead of having good contrast between solids and high lights, appear in blending grays all over. The advertising pages are handled better than is usual in such cases. This is due in large measure to an almost consistent use of one style of a light-face letter for display lines. Whether the type-headings are too large or not is a matter of taste. One can use larger headings in work of this character than he possibly could over short items in a newspaper. It would not be at all harmful, however, if the headings were set in one size smaller type.

C. GARRETT, Sumner, Washington.—The 1917 *Zephyr* is far and away superior to the other copy sent along with it. This is particularly true as regards advertisements, very poorly set in the previous issue, but quite effectively displayed and arranged by you. Really, the only blemishes on your job that are worth serious consideration are the bad breaks where rules are not joined. You could have eliminated the rule borders on the text pages, where there is no excuse for them, improved the appearance of the work and saved time by doing away with that operation. You have a fondness for filling up gaps of space with border units and rule arrangements, which spaces might better have

been filled to the desired point by leading the matter. Gingerbread arrangements have no place in modern typography. If rules do not serve a purpose—a real, worth-while purpose

to the type in its expression of the message conveyed. Rules are more often an abomination than a help in typographic work—they should be used sparingly and with a purpose,

mainly in the construction of borders. Your private letter-head is exceptionally neat.

We have received from F. D. Finney, superintendent of the American Baptist Mission

BUYERS of Printing are coming to realize that typography is as important as presswork, paper and the general designing of the work: there are others who claim it more important.

With this in mind, the educational committee, after no little difficulty, have succeeded in securing one of the ablest and most competent speakers on this all-important subject—Typography.

MR. EDWIN H. STUART, *Typographic Designer*, connected with the A. W. McCloy Company will address the members of the Quotoright Club, and their guests Thursday, May 24th, 1917, in the club rooms, 227 Bessemer Bldg., at 8:15 P.M.

THE SUBJECT OF THE ADDRESS:

*Good Typography:
What It is
and
How to Produce It*




ALL WELCOME

— they should be discarded, for they do take up attention. It is the type to which attention is desired.

EDWIN H. STUART, Pittsburgh, Pennsylvania.— Your clever and intelligent typography continues to interest us greatly. We are reproducing some of the small blotters, for we feel they will prove helpful in a suggestive way to many of our readers.


N. BALZANO, Charleston, South Carolina.— Your work is not very good. We note on the letter-head for The Carolina Press the use of type-faces that do not harmonize, in sizes all too large for pleasing and effective work. The design takes up too much space, appears crowded and, because of a poor distribution of white space about the various groups, lacks unity and grace. The business card also suffers because of too large sizes of type being used, although, on it, one general style was used. The main group is too wide, the marginal space at the ends of the lines being too small as compared to the space above and below. The blotter is overdisplayed and crowded. If smaller type had been used, resulting in more white space to lend contrast to that type, the feature lines would have stood out to better advantage and comprehension been made easier. Do not emphasize too many points in your designs, for to do so defeats the purpose for which display was intended.

A. C. GRUVER, Pittsburgh, Pennsylvania.— While the general arrangement and display on the specimens of your work are good, the effect otherwise is not what it should be. First, the character and variety of your type equipment is not suitable for the production of the best grade of printing. Tudor Black is a very inartistic letter; and it is quite unlike any other style of text, of which family it is a member. Displeasing as it is in itself—and as it would be if used throughout in a design—it is even more so when combined with other styles of type, particularly when used with extended Copperplate Gothic, as you have utilized it in several instances. The second serious fault with your work is crowding—you use larger type than necessary, which does not have the force that smaller type would have with an adequate amount of white space to give contrast. Meaningless rule arrangements, such as used on the Bollens' candidate card, have nothing of value; in fact, they are a handicap



BANG!
into the waste basket

GOES 97% of all printed matter that passes in an unending stream across the busy business man's desk. Our Typographic Art Department can dress your printed publicity in such a pleasing manner that it will be fished from the stream and filed for future reference.



A. W. McCloy Co
642 LIBERTY AVE., PITTSBURGH
DESIGNERS · PRINTERS

Edwin H. Stuart, Pittsburgh, Pennsylvania, is doing fine work for the A. W. McCloy Company, Pittsburgh, Pennsylvania. The blotter "Bang" was originally printed in brown and orange—initial and trade-mark in the latter.

Press, Rangoon, Burma, a copy of an illustrated book giving the history and describing the equipment and activities of this great plant operated in far-off India. Typography is especially good, a large size of a readable type-face being used for the composition of text pages, and, with pleasing margins, the appearance is quite admirable. It is printed on deckle-edge Strathmore Japan, a hard, rather rough-finished stock which, however beautiful, is not well adapted to half-tone printing. The excellent half-tone work thereon shows that painstaking care was exercised by the pressman during its production, for good detail was secured in all the illustrations. The imprint on the back of the cover is much too low, which is the only fault of any consequence we have to find with the work throughout. Remember, an optical illusion makes things in the exact center of a page from top to bottom appear to be below the center.

Cass County Democrat, Harrisonville, Missouri.—Specimens of your jobwork, while not exceptional, are good. The appearance of the letter-head for the Citizens bank would be better if the outside groups of officers' names were in the corners of the sheet, with equal margins at sides and top, and if the address line was set in small Copperplate Gothic and raised about a pica, leaving the name of the bank the only line in text. The names of officers could have been set one size smaller to advantage, for they would then have sufficient prominence and the variation in form of the text and block-letters would not be so pronounced. Some such treatment, in so far as arrangement is concerned, could be applied to the Height-Eldson heading, and it would not appear so bulky and shapeless as it does now. The use of the logo-type on the Docherty office forms mars their appearance to a considerable degree, as does also the extra-condensed type in which the word "fuel" is set, the lack of harmony between these items and the remainder of the design being quite pronounced.

A. GOODRIDGE, Dublin, Ireland.—Specimens of your work are of a very good grade and show that you are painstaking in your efforts to produce a superior product. Your title-pages are particularly neat and effective, and demonstrate the great possibilities of Caslon Old Style on work of that character. We do not admire the diagonal arrangement of the main display

line on the cover of the charter booklet for the skin and cancer hospital. It would have been far better to have made up the design with a view to having it of the same proportions as the page. A wide design on a narrow page is

such as in this book, the impression will not show after the sheets are backed up. The linotype matrices used for casting the matter are badly out of alignment—we are sure you need to discard a great many of them if you

place line so low on the page, just half way between the top and bottom lines. For their character, the advertisements in the back end of the book are not badly arranged, but the use of such a great variety of display type in

The Staff

Coach Frances G. Nash

Director Philip D. Sherman

Student Manager . . . J. F. Sbreiner

Head Usker J. Alden Sessions

Master of Properties John C. Davis

Mistress of Costumes, Helen Anderson

Electrician Doren Lyon

Director of Music . . . Albert Marsh

Persons in the Cast

John Sayle, 10th Baron Oxford Frank O. Barden, Jr.

Chairman: the Hon. John Sayle, R. N. Robert M. Hutchins

Admiral Sir Peter Annet John H. Janssen

Jerome Bonke-Holton, Esq. Lynn L. Dilworth

The Rev. Jacob Sternberg, D. D., F. S. A. Mrs. W. Stevenson

Mr. Basil Dring Glenn Gamble

Jim Alfred Pinck

The Myths Man Francis C. Gray

The Campfire J. Frederic Shreiner

The Gyrene Hilda M. Clark

Melana: Lynn Lockman Daphne Kimball

Mlle. Marjeline Luchessin Mima A. Sinner

Mrs. Pamela Pulett Helen L. Helari

Miss Ruth Tranymies Margaret Williams

Miss Barbara Pennington Evangeline McNamara

The Hon. Caroline Thorne Erna F. Apple

Nanette Marian M. Houser

June

THE STAGE EQUIPMENT is the product of the Ames Co. Storage Building, New York City.

THE COSTUMES are by Miss, Cranston, Philadelphia.

THE TYPOGRAPHY and layout of this program is the work of Carl J. H. Anderson, Indiana Bureau Company, Indianapolis, Ind.

SYNOPSIS

ACT I. Pomander Walk. Sunday, April 14, 1913.

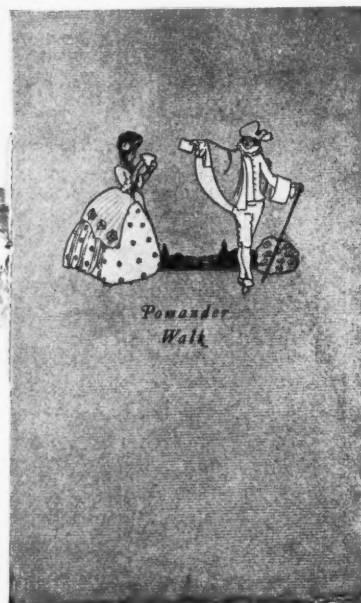
ACT II. The Same, Sunday Morning, June 16, 1913.

ACT III. The Same, Sunday Evening, June 16, 1913.

not pleasing, any more than a narrow design would be on a wide page, and we feel sure you would not err in the last respect. The cover of "The Rajah" booklet is very striking, and here, because the line is a hand-written one, it appears natural in a diagonal arrangement. Conditions alter cases in printing, as in everything else. The failure of rules to join as closely as they might in some cases mars the appearance of your work. As it is not possible to make rules join perfectly, it is a good plan to avoid their use as much as possible.

CARL J. H. ANDERSON, Amherst, Ohio.—The program, "Pomander Walk," is a beautiful piece of work, perhaps the best of the many specimens of good work we have received from you. The antique effect gained through the harmonious combination of typography and paper is admirable, giving the program a characterful appearance which is delightful.

CHARLES E. COLE, Bridgton, New Jersey.—The Ivy Leaf is not a very good job of printing from any standpoint. Presswork is poor, due, we believe, to the use of too soft an ink and hard rollers. Antique stock requires considerable ink and a hard impression. The pressman who imagines he is going to print well on this kind of stock without having the impression show on the reverse side is doomed to disappointment. Besides, on text pages,



A clever program by Carl J. H. Anderson, Amherst, Ohio. The cover-design was originally printed in black and white on old rose Italian hand-made stock, the inside pages in black and old rose on white hand-made stock, a very pretty combination all the way through.

desire to improve the quality of your work. Typographically, the work is also poor. The compositor of the cover-design does not have a very good sense of balance and proportion or he would never have placed the main dis-

their composition produces an inharmonious effect that is not at all pleasing.

The Psychogram, Greystone Park, New Jersey.—Your May issue is not bad, and yet it is subject to improvement in several ways. Advertisements are very poor, due in large measure to the fact that it was necessary, or considered essential, to use so many different styles of type in their composition. Too many points are emphasized in them, which causes emphasis to lose its effect. Emphasis is obtained by contrast, but when everything is different, contrast is lost. The thing that really stands out is the one thing different among many things alike. Spacing of lines and masses is not good, and many of the advertisements appear overbalanced for that reason. Make-up of the pages is very good, but we do not admire the running-heads as set in text and letter-spaced. Text type loses its character and the effect it was designed to produce when at all widely letter-spaced. Presswork on type is satisfactory, but, while we would not say the half-tone cuts are poorly printed, we do know they were not properly made ready, particularly in the matter of overlays. The last short line of a paragraph should never be placed at the top of a column, as on page eighteen. The table of contents page is too narrow in proportion to its depth to harmonize with the paper-page.



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Slug Cast from Border Slide Does Not Eject.

A slug and border slide were submitted. The complaint was that the slug would not eject when knife was set to standard thickness. The slug submitted was 5½-point body with a 6-point face, untrimmed. The slide was placed in a block, put in elevator jaws and slugs were cast in a 6-point mold and then trimmed to standard without the least trouble. Very often the failure attending the trimming of border-slide slugs is due to lack of proper strength of clutch-rod spring. A case is called to mind where an operator gave up the problem of casting a quantity of slugs from a border slide. Another operator took the slide and cast one-half galley of 6-point slugs without the machine stopping, using the same mold and machine. The whole secret was in giving greater stress to the clutch spring and the addition of a little resin on the clutch pulley. When the job was finished he cleaned the resin from the clutch with gasoline and relaxed the clutch spring.

Slugs Eject with Difficulty.

A Washington (D. C.) operator submits two slugs and writes as follows: "I am having trouble with slugs sticking in the mold on our new machine. I have polished the mold with pumice and oil and also with linotype mold polish and have measured all clutch adjustments, finding them correct with the exception of the clutch spring, which has a stress of about twenty-two instead of sixteen pounds. I have washed the clutch thoroughly and put on new clutch leathers. I have tried the ejector by hand without any slug in the mold and it works freely. I am sending you two slugs that stuck in the mold; the machine would not eject the one that is not trimmed with the knives wide open. I have tried different temperatures of both pot and mouthpiece. The machine hangs up sometimes just after the cast has been made and about the time the pot moves backward. I will appreciate any help that you may furnish."

Answer.—The clutch buffers vary in thickness, and when both buffers are gripping the pulley, the thickness of one being a trifle less than the other, it leaves all of the pull on one side—consequently the clutch may slip. You can, however, prove this theory by removing the buffers and measuring them with a micrometer. If you find one thicker than the other, add paper under the thin one until uniform thickness is secured. We would not advise the use of pumice on the mold. The regular mold polish sold by the manufacturers of the machine will answer your requirements. Sometimes machine stops occur which are blamed on the ejecting of slugs. We trust you have made a close examination to see that the safety pawl is clear of the stop lever when the machine

stops, for, if it is not, the cause of the stop is not associated with ejector troubles. We regret we can not be of more help to you, but the slugs appear perfect and, so far as we can see, there is nothing to indicate any of the ordinary causes of a stuck slug. The stopping of the cams just as the pot is retreating from the mold disk is due to adherence of mouthpiece to slug, owing to the tenacity of the jets of the slug. A slight increase of temperature will overcome this tendency.

Lower Front Lug of Matrix Damaged.

A Kansas operator submits a matrix having the lower front lug partly sheared by the duplex rail of the first elevator. His letter reads in part as follows: "In recasting a line which is on the duplex rail the matrices fall off and the rail shears the edge off. The duplex rail has been bent and straightened, but it seems to bend again. This happens only on recasting, and not on lines sent in on the rail that do not recast. I am puzzled as to what is bending the rail. The machine is a Model 8 and is in a splendid condition in all but this trouble. Enclosed find a matrix which is an example of the work it is doing."

Answer.—In preparing to recast lines you should be certain that nothing interferes with the turning of the recasting block. If this block only partly limits the stroke of the first elevator, it will permit the duplex-rail levers to be depressed a trifle and will allow the teeth of the matrices to strike the intermediate bar in the elevator top guide. This latter condition causes the forcing down of the matrices, which may shear their lower front lugs. Examine the recasting block and see that it is placed fully above the screw of the first elevator so as to limit its upstroke for recasting.

Slug Was Recast, Causing Adhering Metal.

An operator signing communication "F. W. G." submits an eight-point slug, 25 ems long, with a recast base attached. He writes: "I am sending you a slug cast on Model 10 linotype. I had just made the change to this size and this is the first slug. The machine stopped in ejecting position. I threw out my clutch, opened the trimming-knives, went around behind the machine and pushed the slug out. The machine had been working fine before and has ever since. I would like to know what caused this freak slug."

Answer.—The slug was cast and was advanced about six points from the mold by the ejector when the cams stopped. Evidently the operator raised the pawl of the ejector and permitted the cams to rotate again, for there is a mark on the right end of the slug where it had contact with the edge of the right vise jaw, which caused the jaw to operate the pump stop and give the recast on

the base of the slug. This adhering metal being attached to the slug caused the question to be asked. It is a very old method of ejecting a tight slug from the mold. When a slug sticks in the mold and causes the cams to stop, the operator pushes back the stopping and starting lever, raises the pawl of the ejector and then draws out on the stopping and starting lever, the cams coming to normal position. The knife lever is then opened, the stopping and starting lever is again drawn out and the cams make another revolution. The operator holds out the pump-stop lever to permit another cast to fill in the hollow base of the slug. When ejecting position is reached, the ejector-blade will then have a solid base to bank against and the slug will be pushed out without difficulty. This method of ejecting a tight slug is quicker and safer than using a hammer and a piece of brass.

Slugs Trimmed Irregularly.

An Oklahoma operator writes: "I am sending you three slugs cast on a Model 3. The mold disk carries two molds, one 12-point recess, which is seldom changed, the other a universal mold for all measures of slugs. In changing from the 12-point recess slug to the universal mold the knives always have to be reset. Since taking charge of this machine I have partly overcome the difficulty by putting underlays (copper spaces) under the solid-slug mold, which brings it where the back knife trims almost equal to the recess mold. The trouble that I have not so far overcome is the "bottled" condition of the slugs. The knives are not as sharp as they might be, but that does not, to me, seem to be the trouble. I have renewed the ejector buffer, and the locking studs seem all right. In changing from the solid 12-point to the 8-point solid 15-em (enclosed), it seems still worse. Any information you can give me will be appreciated. I have tried using a 10-point ejector when using the universal solid-slug mold instead of the 5½-point ejector used on the recess slug, but there is no difference."

Answer.—We suggest that you remove both molds and clean the part of both molds where they have contact with the disk, also that part of the mold disk. When this is done, place each mold in its respective slot and bring the banking screws (the front four) to a light bearing and then bring the three screws in rim of disk to the firmest bearing you can. Finally, tighten the banking screws very tightly, cast a slug from each mold and note if the variation occurs as you described in your letter where there was an overhang on smooth side of slug. Set the left-hand knife so that overhang is taken off on slug, and then try slug from opposite mold to see if the amount of trim is greater or less. This step will prove the correctness of the actual distance from center of disk to the base of mold cell. When this is decided, you can proceed to correct the "bottled" condition of slugs. This trouble is caused sometimes by the mold disk giving a secondary movement forward when at ejecting position. The first movement forward in this position should be complete, but in the case of a worn mold-slide cam the disk does not advance the full distance and is again moved forward just as the ejector strikes the bottom of the slug. Observe if your machine has such an abnormal movement at ejecting. If it has, you can correct it by underlaying the mold banking pieces with sufficient brass rule until there is no abnormal movement visible. After this is done, cast up and measure slugs to determine if any variation exists. If the variation is still present, you may have to take up a little of the play in the mold slide, especially if it appears to be above .007 inch or about one-half point.

This can be corrected by turning up a trifle on the screws under the mold-slide gib. Do not make this space too small; try moving slide forward and backward after change is made.

Hair-lines Appear in Lines of Capitals.

A Washington operator writes: "I am having some trouble with a Model No. 3. It makes hair-lines, particularly with the capital "M" and "W" matrices, and to an extent with the lower-case "m" and "w" matrices, though not as bad in the lower-case. I am using spacebands that were recently repaired. They seem to be in good shape, as are also the matrices, which receive good care. The traveling representative of the manufacturers of the machine was here recently and adjusted the justification springs so that, he said, they were all right. What I can not understand is why the hair-lines should show only on these certain matrices. I have no trouble with the others. I have put in new ones, but in a short time they begin to show up badly. I have cleaned them carefully, not with gasoline or alcohol, but with a piece of felt to clean off the ears. I rubbed some of the bad ones on both sides with a piece of felt to take off the gummy stuff. It has me stumped, so I put it up to you, as I have done with other difficulties, feeling sure you can help me."

Answer.—The only clue we have to a possible cause of your trouble is that you state in your letter, "I rubbed some of the bad ones with felt to take off the gummy stuff." Matrices should not have any gummy material attached to the sides or on the ears. Your aim should be to see where this gummy material comes from. It is possible that oil may get on the matrices from the line-delivery channel, owing to the use of too much liquid lubricant in the slide-way of the line delivery, or it may be from a greasy ejector, or from the oil on distributor screws. Examine these places, and if oil is found, clean all of the parts. Another possible cause is that the line-delivery slideway is oiled too much. It would be better if it were not oiled at all. Use dry graphite in this place. The reason for the wear on the wall of the matrix, if it is at fault, may be traceable to the manner of cleaning the spaceband sleeves. These should first be rubbed on a smooth pine board, rubbing with the grain. We have seen bands used on two shifts without a sign of metal appearing. They were cleaned that way. It is not a good plan to run bands more than one shift without cleaning them. You should have sent us a matrix of the kind you refer to. An examination may show some cause for the defect mentioned. We are unable to ascribe a cause as it now stands.

MAKING "THE INLAND PRINTER" AVAILABLE TO ALL IN THE INDUSTRY.

As announced in the advertising columns of this issue, a plan has been worked out which will place THE INLAND PRINTER within the reach of all in the industry, down to the youngest apprentice. The efforts of THE INLAND PRINTER have at all times been toward advancement in all branches of the printing and allied industries, and, with this in view, it has been the aim to make each issue of the greatest possible value to every one, from the head of the large business to the beginner in the trade. It is due to these efforts that this journal has maintained its position in the front rank as the leading journal in the world in the printing and allied industries. The plan referred to has been adopted for the purpose of extending its influence and making possible a still greater advancement all along the line. Details of the plan will be furnished upon request.

Written for THE INLAND PRINTER.

SIMPLIFYING ORIENTAL LANGUAGES.

BY WILLIS L. HALL.



FOR many centuries the written and printed language of the Chinese, Koreans and Japanese has been expressed in ideographic characters. The Chinese system is the foundation for all three, but each is distinctive and just as incomprehensible internationally as German, English or French to people who are not familiar with the varied languages. In the case of the three oriental languages, it is very difficult to acquire an extensive knowledge, fluency of expression or ease in reading. The ideographic system prevents anything of that sort. Each word has a symbol of its own, hence memorizing thousands of the ideographic characters is required. The Japanese have, in addition to the ideograms, two alphabets, one of which was formulated about a thousand years ago and the other of more recent origin. All state papers and all classics are still written and printed in the ideographic system. It was a Korean who made the greatest improvement in the three languages by formulating an alphabet, adapting it to use in printing with a modern typesetting machine, and thus inaugurating a movement for simplification of the three languages that may be of tremendous importance in a literary and educational way among the orientals.

It was in San Francisco that this great improvement was first demonstrated by Dr. David Lee, a native Korean and a graduate of the University of California. He became pastor of a Korean church in San Francisco after leaving college and still fills that position. Also he is editor and publisher of the *New Korea*, a weekly newspaper printed and published in San Francisco in the Korean language. Owing to difficulty in typesetting, he conceived the idea of adapting the Korean alphabet to modern typographical usage. As a result of continued study and experimentation, in cooperation with the experts of one of the typesetting-machine companies, the alphabet was put in shape, characters cut and matrices made to run in the channels of the magazine of the now almost universally used typesetting-machine. Since March, 1915, his paper has been composed in this manner.

Following this startling innovation, a Japanese scholar and inventor in Hawaii, working independently of anything accomplished by Doctor Lee, has formulated a system of using roman characters for Japanese, so that now books and other printed matter in the Japanese language are printed in the Hawaiian Islands with roman characters.

To appreciate the difficulties to be overcome from both mechanical and linguistic points of view, an examination of the fundamental language among the orientals is of interest. In the Chinese language there are six groups of symbols or ideograms, each symbol standing for a word. In the first five groups there are 2,425 different ideograms, the sixth embracing 21,810. Most of those in the sixth group are made up of combinations from the other five groups, so that for practical purposes, and to gain an elementary knowledge of the language, it is only necessary to memorize and learn to use the 2,425 characters. When this number is contrasted with the twenty-six letters, the Arabic figures, arbitrary signs and punctuation-marks of English, the student can understand something of the difficulty of the Chinese as a written or printed language. To add to the difficulty, it must be remem-

bered that ideograms convey different meanings, according to position in relation to others, just as in languages using the Arabic figures the position of characters beyond the decimal point either way have widely diverse significance. Pupils in oriental schools, therefore, have a difficult and tedious task set before them. Instead of merely studying a few hours a day for five days a week, with vacations during the summer time, they must apply themselves closely for ten or twelve hours a day, every day in the week, and keep it up for years before they



Dr. David Lee.

attain any degree of proficiency. To this set of difficulties must be added the variations of dialect in the various provinces. A slight similarity of difficulties can be noted in Pennsylvania, where the Pennsylvania Dutch of one county can not understand the jargon of the people from another county not far removed. The consequence of this great complexity and overtaxing of memory with the Chinese and other oriental languages is that very few ever become well educated. The classics in China, Japan and Korea can be understood only by scholars, men who have had the time and means to study for years and thus master the intricacies involved. So the innovation of alphabets to make up words instead of ideograms is something so revolutionary, so radically different from what has been the custom for centuries, that it will meet acceptance slowly; in ultimate effect, however, it will result in great good educationally for all three nations.

With the Koreans, as with the Japanese and Chinese, the ideographic system has prevailed. The alphabet formulated by Doctor Lee is founded upon his thorough knowledge of the Korean and extensive study of English. The three oriental languages are written or printed in lines at right angles to English lines, reading downward. The columns of their papers, or pages of books, begin at the upper right-hand corner of the sheet or page, and lines follow each other to the left. So Doctor Lee, in addition to adapting his alphabet, had to work with Amer-

ican machinists and scientists in devising a plan whereby the oriental characters could be cast on solid metal slugs and print in proper position. That mechanical difficulty was solved. The matrices were made to run in the channels of the magazine used in ordinary English typesetting. An ingenious keyboard to fit over the ordinary keys and operate them was constructed, the keys of the superimposed board bearing Korean characters. All this arranged, the machine was then ready to do the Korean typesetting much more rapidly than anything ever attempted with an oriental language. The increase in speed was even greater than in setting English type. The oriental compositor setting type by hand of necessity works very slowly. His case of type ordinarily covers the whole side of a room. He must find, in the case containing hundreds of different characters, those which match the written words. Should an English compositor have every word on a separate piece of metal he would have his work laid out just the same as an oriental. He would have to hunt until he found the right one among the thousands, and it would be an almost endless job. As it is, even in setting type by hand, he is able to make a fair rate of speed because he forms words from separate letters. On the typesetting-machine he does this even more rapidly. So it can be seen how great an innovation and improvement was made in Korean when Doctor Lee began setting type for that language on a machine, making up his words from an alphabet instead of from thousands of ideograms. It is more than difficult for people familiar only with an alphabetical language to appreciate the intricacies of ideograms, the great number of characters to be memorized, the fine distinctions that even a small variation

이 글은 한 국 국 문 을 처 음 식 조 기 계 로
 세 인 것 인 데 이 글 을 처 음 기 계 로 식 조 하
 게 된 사 람 은 리 대 위 요 이 글 이 처 음 기 계
 식 조 한 날 은 일 천 구 백 십 오 년 삼 월
 십 일 이 오 그 시 분 은 미 국 서 발 행 하
 신 한 민 보 라 함 니 다

Translation: "This is the Korean language composed with typesetting-machine, and it was designed by Mr. David Lee. This work first appeared in the Korean newspaper in San Francisco, on March 11, 1915, and this paper was *The New Korea Weekly*."

in the character may signify. Also, it will be a marvel to learn that there are no punctuation-marks. Their significance is carried in the words themselves.

An examination of the new Korean alphabet shows that it has only twenty-five simple characters as against the twenty-six in English. Some sounds used in English are only approximated in Korean. The English consonants F, G, V, W, Z have no equivalents in the single characters in Korean. There are four combinations of Y with vowels, which add to the variation, and there is a combination NG, very nearly resembling G in English. For

numerals the Korean alphabet uses the Chinese ideograms, which are to be made an integral part of the language.

A peculiar feature is the difference in sound given by double letters, as explained by Doctor Lee. There are five of these double characters—KK, DD, BB, SS and JJ. The ordinary K in Korean has the sound of K in kaison, while KK takes the sound of G in garbage; the Korean D has the sound of D in do, the DD modifying the sound

ㅏ ㅑ ㅓ ㅕ ㅗ ㅛ ㅜ ㅠ ㅡ ㅟ
 A YA E YE O YO U YU EU A
 ㅓ ㅕ ㅗ ㅛ ㅜ ㅠ ㅟ ㅑ ㅓ ㅕ ㅗ ㅛ ㅜ ㅠ ㅟ
 K N D L&R M B S NG H J CH C P T
 Korean Alphabet Formulated by Dr. David Lee.

1 2 3 4 5 6 7 8 9 0
 Chinese Ideographic Numerals.

of O to a similarity to the sound in the English word dot; the Korean sound for B is somewhat between F and V, but is called B, but when BB is used it has the sound of BA in baby; the Korean S has the sound of SH in English, but SS takes the sound of S in sand; J is like G, but JJ has the same sound as our English J in the word Japan.

Doctor Lee further explains that while this Korean alphabet has only twenty-five characters, there are combinations made right and left, above and below, which combinations have been perfected in his system and go to make up the full complement of ninety characters for the standard typesetting-machine keyboard, not counting the numerals, which do not run regularly in the magazine. It is his plan to inaugurate a further change of reading from left to right instead of from above to below. When this shall have been accomplished there will be no need of more than the twenty-five simple characters.

That the Korean alphabet will ultimately be used among all the oriental nations is something many students believe firmly. One of these is Prof. H. B. Hurlburt, a man who has been among the orientals for many years and has studied the languages profoundly. He has written an exhaustive article on the subject and, among other things, he says:

"The Chinese, Japanese and, in part, Koreans have always been dependent upon the ideographic system, in which each character presents a sort of picture to the eye, and yet not exactly a picture, for most of the characters have lost all semblance to their original pictorial values. Only here and there do we find one that betrays its graphic form. Therefore, the graphic form, which must have been at an early period a help to the memory, no longer aids the student. The characters are now neither phonetic nor genuinely ideographic, and can only be learned by a tour de force of the unassisted memory. To acquire five or six thousand of these intricate characters so as to be able to put them to practical use is a labor of years.

"In those lands in which the written and spoken languages are brought together by the use of a phonetic alphabet, the very ability to speak is of course an immense aid in learning to read, but in China it is not so. The written language is something quite apart from the vernacular, and the latter gives small aid in learning the ideograms. For this reason the student has to work many years before he is able to read intelligibly of the Chinese classics. It is estimated that the Chinese boy has to study

seven or eight years before he can read with any degree of accuracy.

"But in addition to the time spent in learning the ideograms, note the great amount of strength that is thrown away by those who attempt to learn the characters but never get far enough to put them to practical use. In the west the alphabets are so simple that if any one sets himself to learn to read he can in a few weeks acquire enough to demonstrate to himself the value of continuing, and, therefore, comparatively few fall by the way; but when the process takes years and years of the most assiduous and patient toil and the student can taste but few of the fruits of all this toil till years have passed, we can readily imagine the appalling amount of waste through mere failure to persevere.

"It therefore remains incontrovertible that general education is impossible where such a system prevails. Especially is this true of such a country as China, where the per capita of wealth is small and the struggle for bare existence is so tragic.

"China needs a phonetic alphabet for the purpose of unifying the nation and making it homogeneous. There are many and diverse dialects in China—dialects that differ so essentially as almost to constitute different languages. It is the evidence of history that these dialects will persevere. We can not expect to see them amalgamate into a single common vernacular."

Then Professor Hurlburt argues at length that the simplification of the language by means of the alphabet would mean greater diffusion of learning, more frequent and easier intercommunication among the people and, consequently, greater unity as a nation. Nearly all he says applies just as forcibly to the Koreans, though he concedes to them the great advantage of having a phonetic language and an alphabet.

Doctor Lee has certainly gained the credit of being the pioneer in this line of work. It was a task not only of labor to overcome difficulties, but involved considerable expenditure on his part, for he had to pay for the making of the first set of dies himself. Ordinarily anything of this kind is patented, but Doctor Lee has taken out no papers, nor does he desire to prevent anybody from making use of what he has accomplished. It is a matter of wonder when one considers that the nations which first utilized printing, and which continued for thousands of years along well-defined lines, are now about to adapt to their own use the most progressive method invented for printing. It means, when once generally introduced among them, an educational awakening that will parallel the European renaissance that followed the production of books and pamphlets by the early printers in Germany and England. To be sure, these oriental nations have had books and writings, but these have been for the elect. The day is not far distant when the people as a whole will be educated according to the new idea, when they will have real knowledge of what the rest of the world is doing, and then will follow the intellectual and industrial betterment for all classes. To assist in accomplishing this end is the hope of Dr. David Lee.

THE BURIAL OF HOPES.

F. Peter Dunne, of Dooley fame, once told a story about the evening paper in which Mr. Dooley first made his appearance—an ill-fated sheet which the gods loved. One day, just before the end, a funeral passed the office with a band playing the Dead March from "Saul." The editor and Mr. Dunne watched it with emotion and fear. "Can it be," they whispered, "our subscriber?"

TRAINING INDUSTRIAL LEADERS.

Three-quarters of a century ago Thomas Carlyle, studying the industrial conditions of his time, made a revolutionary utterance. It was an age that exalted the doctrine of economic freedom for every one; an employer was free to "hire" and to "fire" when and as he chose; the workman was free to shift from one job to another as often as he saw some immediate advantage ahead of him. To that generation Carlyle declared, "I am for permanence. Blessed is he that continueth where he is."

Within the last few decades many of our industrial leaders have come to see the wisdom of Carlyle's doctrine. Appalled by the expense and the loss of efficiency caused by the large annual "turnover" of help, they have racked their brains for measures to obtain some degree of permanence among their force of workers. Particularly desirable is it in a large industrial organization that those who hold positions of responsibility should keep them. If the policies of the management are to be carried out effectively, they must be intrusted to men trained in the ways of the company, and serving it through loyalty as well as for wages.

An interesting illustration of the way in which a great corporation can put this principle into effect is found in the methods used by the Atchison, Topeka & Santa Fe Railway in choosing and training recruits for future officers of its mechanical departments. It takes boys into its shops as apprentices for a term of four years. Every boy works under the eye of a shop instructor, and from him learns how to do each operation or take each step of the trade that he has been indentured to learn. What he thus acquires is correlated with instruction in the apprentice schoolroom. His progress is carefully watched, and every effort is made to discover for what sort of work he is naturally fitted.

After a boy has completed the journeyman apprentice course he has, if he has shown qualities of leadership, an opportunity to receive further training in the special course for graduate apprentices.

From that group a few are chosen to go to large establishments to study locomotive building, steel-car construction or the manufacture of air-brake equipment. Some have won scholarships that enable them to attend a school of engineering.

The results of the system amply justify it. Of the nine hundred graduates, nearly three-fourths are now in the service of the road. It is building up a force of men remarkable for skill, resourcefulness and loyalty.—*The Labor Digest*.

THIS IS APPLICABLE TO THE PRINTING BUSINESS ALSO.

It is a quite evident fact, says the *Manufacturers' News*, that a factory, to succeed in these days of high labor cost, expensive material, government exactions, steadily mounting taxes, war, high cost of living and rigid laws, must be up-to-the-minute in every respect or it will have to drop out of the procession.

Time was when a factory might be installed in a barn-like structure, with makeshift machinery, and operated by rule-of-thumb, hit-or-miss methods and achieve success, especially if it were producing something that the public had to have and have it quickly.

In these days of brisk competition, a manufacturing plant's needs must be housed in a building, modern, sanitary and of economic construction, in order to maintain an unceasing flow of products. Its machinery must be of the latest, most approved and most economical type.



**THIRTY-SECOND ANNUAL CONVENTION OF THE
NATIONAL EDITORIAL ASSOCIATION.**

BY H. H.



ANOTHER great national convention has passed into history, and the contentions of those who have claimed that such events should be discontinued during the present crisis have been disproved to the fullest extent. From the expressions heard on all sides and the many resolutions presented, and which received unanimous approval during the various sessions, it is evident that the majority of those in attendance at the convention of the National Editorial Association left with the determination to render greater and more effective service to the nation and to their respective communities. The first official action of the convention was the passing of the following resolution, offered by former president Lee J. Roundtree, of Texas:

Hon. Woodrow Wilson, President, United States, Washington, D. C.:

The National Editorial Association, in annual convention assembled, desires to express to you its supreme confidence and patriotic support in the crisis of our republic, and expresses belief that you will safely lead our nation to victory in the present war. We urge every patriotic and loyal American citizen to give you their unqualified support, pledging mutually "our lives, our fortunes and our sacred honor," as the forefathers gave when the republic was founded. With an abiding faith in our great earthly destiny as a nation of righteousness, we look for ultimate and complete triumph of our army and navy on land and sea.

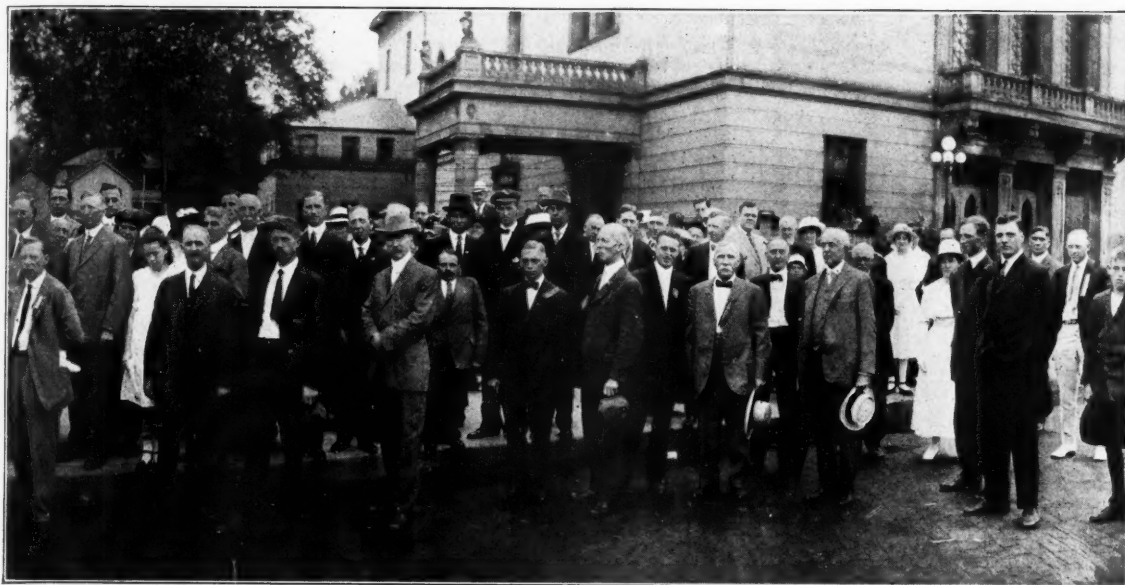
Signed: Lee J. Roundtree, Texas; Homer Harwood, Michigan; Edward Albright, Tennessee; J. C. Brimblecom, Massachusetts; George E. Hosmer, Colorado.

It was also evident that all were determined to raise the standards of the journalistic profession so that it may receive its proper recognition among the leading professions of the country, and to place the newspaper, especially the country weekly and the small city daily, which are principally represented in the association, on a sounder business basis. As was so well stated in the annual address of the president, E. H. Tomlinson, "We are entitled to a just recompense for our labors, equal, for instance, to that ordinarily secured by the leading merchants and bankers in the same towns. Not only is it our due, but we must also secure ample financial independence

to give our greatest possible service as the mouthpieces of democracy, working without hindrance and restriction for the good of humanity, to bring about universal peace and abstinence as a basis for enlightenment and progress."

The convention proper was opened at the West Hotel, in Minneapolis, Minnesota, on Monday morning, July 9. On the way to Minneapolis, however, a large number stopped off at Red Wing on Sunday morning and there honored the founder and "father" of the association, B. B. Herbert, by dedicating a tablet which was placed on the building of the Red Wing Printing Company, publisher of the morning, daily (evening) and weekly *Republican*, established by Mr. Herbert and of which he was editor when he conceived the idea which led to the forming of the association. Services were held in the Auditorium, high tributes being paid Mr. Herbert by Hon. A. P. Pierce, mayor of Red Wing; President E. H. Tomlinson, who spoke on "Why We Dedicate a Tablet to Honor B. B. Herbert," and Vice-President H. C. Hotaling, who spoke on "Why Minnesota and the Nation Love B. B. Herbert." A large picture of Mr. Herbert was also presented to the city by Dr. George A. Hubbell, president of the Lincoln Memorial University, Cumberland Gap, Tennessee. Jens K. Grondahl, the present editor and publisher of the *Republican*, took charge of the services.

The first session of the convention was opened on Monday morning with a stirring invocation by Mr. Herbert. Addresses of welcome were delivered by L. F. Blyler, chairman of the Committee on Conventions and Publicity of the Civic and Commerce Association; Hon. J. A. A. Burnquist, governor of Minnesota; Hon. Thomas E. Van Lear, mayor of Minneapolis, and Fred Hadley, president of the Minnesota Editorial Association. In the absence of Past President John Clyde Oswald, of New York, who had been called to the colors, being a member of the first battery of the Veteran Artillery Corps, President Tomlinson called upon Guy U. Hardy, of Canon City, Colorado, to respond to the addresses of welcome. Vice-President Hotaling then took the chair and introduced President Tomlinson, who delivered his annual address, which is reproduced elsewhere in this issue. An address on "The Press and the School," by Dr. George A. Hubbell, concluded the first session.



Delegates and visitors at Red Wing, Minnesota, where they stopped to dedicate a tablet in honor of B. B. Herbert, the founder of the National Editorial Association. "Father" Herbert is standing by the telegraph pole, and the tablet dedicated in his honor is seen on the building near the center. The Auditorium, in which the services were held, is at the extreme right.

Monday afternoon was given over to sightseeing, a trip being made to Minnehaha Falls and from there to the Agricultural College of the University of Minnesota. Professor Kirkwood, of the College of Journalism, and his associates had arranged a most interesting program for the entertainment of the visitors, during the course of which they were shown something of the effective work that is being done by the college for the improvement of the rural communities.

Other sessions were held on Tuesday morning and evening, Wednesday morning and evening, and Thursday morning. The afternoons, and also Friday and Saturday, were given over to sightseeing trips throughout the surrounding territory.

Among the speakers at the different sessions were S. G. Goldthwaite, president of the Iowa Press Association, who spoke on "The Value of a Field Secretary"; Bess M. Wilson, of the *Redwood Gazette*, Redwood Falls, Minnesota, on "From a Woman's Point of View"; W. W. Aikens, of the *Star*, Franklin, Indiana, on "Some Elements of Success of a Country Daily"; Frank B. White, managing director of the Agricultural Publishers' Association, on "Greetings from Kindred Organizations"; J. C. Brimblecom, of the *Graphic*, Newton, Massachusetts, on "Issuing a Successful Suburban Weekly"; Mrs. Pearl Cashell Jackson, of the Texas Women's Press Association, who spoke on the work of the Red Cross; H. H. Bliss, of Janesville, Wisconsin, on "Getting Advertising Through the Wisconsin Daily League."

The address of Mr. Bliss brought forth the following statement from President Tomlinson, which should receive the earnest consideration of all publishers: "If you guarantee your circulation; if you have a special representative; if you cooperate with other publishers, you will be able to secure advertising, and will be able to secure an increase in rates and also a proper remuneration for your services."

G. L. Caswell, field secretary of the Iowa Press Association, spoke on "A Field Secretary's Observations," telling of the work that has been accomplished by his organization and of the saving that has been made for members through cooperation. Prof. W. P. Kirkwood, of the University of Minnesota, read an excellent paper on "What Schools of Journalism Have Accomplished and Should Accomplish," extracts from which appear elsewhere in this issue. O. M. Levang, of Lanesboro, Minnesota, spoke on "Political Advertising: What Can We Do About It?"; Erwin C. Funk, of the *Rogers Democrat*, Rogers, Arkansas, on "Editorial Preparedness." C. M. Johnson, president of the National Federation Implement and Vehicle Dealers' Association, gave some good points on "Working Together Along Community-Building Lines." F. O. Edgecombe, of Geneva, Nebraska, unable to be present in person, sent his paper on "For a Field Secretary," which was read by E. H. Childress, of Fairfield, Illinois. J. Roy Williams, of McAlester, Oklahoma, sent his paper on "Finding the Cost for the Ordinary Newspaper Office." This was read by E. S. Bronson, of El Reno, Oklahoma.

Speaking on the subject "Getting General Advertising," N. A. Huse, vice-president of the American Press Association, told the assembled editors that if they did not give away their stock in trade they would get paid for advertising liberty bonds, boosting bigger acreages, food conservation, and everything else the Government wants urged upon the people at this time in order to promote the war. "Canada now is advertising for a bigger crop in 1918 and paying for the advertising, too, while we have hardly finished running free copy and free plate for the 1917 crop," said Mr. Huse. "Why should the Government commandeer the newspaper's commodity — its space — any more than it should commandeer the steel and copper it needs to properly prosecute the war."

"Politicians down in Washington have had free space for political advertising for so long that now, in their high positions, they still believe there is no reason to pay you men for what they think they can get for nothing — space. The Government ought to pay for maintaining the Red Cross, just as it pays for shells, guns, etc. It is just as much a war need. Country newspaper men are too easy; also they are unbusinesslike. When they get over those

two conditions, instead of running box stories on their front pages every issue at the request of the Treasury Department, they will receive regular advertising rates for their service, just as sellers of other merchandise to the Government do, and, like the rest, show their patriotism by buying more liberty bonds."

Laurence A. Rossman, of the *Herald-Review*, Grand Rapids, Minnesota, speaking on "The School of the Newspaper Man," emphasized the fact that "the better business man a publisher is the better editor he can be. The old idea that anybody who can set type and write a story can be a successful editor is past. These are important, but

of service. To bring about greatly needed improvement in rates, the Advertising Committee has been at work the past year, and will extend its work during the coming year to all state and district associations for the purpose of having its schedule accorded general recognition."

The complete report of this committee was issued in printed form, and was given in full, with comments, in the newspaper department of our June issue, Mr. Morrison being editor of that department.

The Legislative Committee, through its chairman, George E. Hosmer, of Denver, Colorado, presented a lengthy report, covering in detail the work done during



Snapshots taken at the Convention of the National Editorial Association.

From left to right: E. H. Tomlinson, retiring president; Herbert C. Hotelling, newly elected president; George Schlosser, secretary.

Photos by Brown's Photo Craft Company, St. Paul.

it is more important that an editor have personality and leadership that will give him power to build up citizenship. More important still, he must have sympathy to give him interest in building up this citizenship.

"In order to do this he must have business ability. He has no big corporations to endow his undertaking, no taxes are levied for his support. He has something to sell, and just in proportion to the success with which he can sell it will his success in his work of leadership be measured. It has been said that it is wrong for the press to be governed by business interests. I believe it is just as wrong for an editor to be controlled by petty beliefs and prejudices."

"Country Correspondence, a Means of Securing and Holding Circulation," the subject assigned Charles F. Hackett, publisher of the *New Era*, Parker, South Dakota, brought forth the warning that, in fairness to their advertisers and their rural subscribers, country newspaper editors must glean the country field for news every bit as faithfully as they do the home town. Neglect of this important feature can only result in ultimate failure.

In reading the report of the Advertising Committee, the chairman, J. C. Morrison, of Morris, Minnesota, stated that "every speaker who had said anything about the development of foreign advertising dwelt upon the necessity of wide-reaching reform in the matter of advertising rates. Rates must be compensatory, they must be fair to the advertiser and publisher, they must be dependable, and they should be reasonably uniform for similar kinds

the past year. The print-paper situation occupied the larger part of the report, as the committee has been forced to give practically all of its attention to that work. Following the report, Mr. Hosmer offered the following resolution, which received unanimous approval:

WHEREAS, For the past eighteen months there has been a determined and persistent effort on the part of the print-paper manufacturers and jobbers to create a panic market for print paper, and

WHEREAS, For several months they have succeeded in making the publishers believe that there was good and sufficient reasons for the extraordinary prices they were charging, but during the past seven or eight months it has been clearly demonstrated by the investigations of the Federal Trade Commission and by your Legislative Committee that there was, and is, no good reason for the large advances made, as the Trade Commission clearly demonstrated that there had been but very slight increase in the cost of manufacture; therefore, be it

Resolved, That the National Editorial Association, in convention assembled at Minneapolis, calls upon Congress to pass legislation immediately that will give the Federal Trade Commission power to fix prices and operate the mills and distribute the print-paper manufactured in the United States during the period of the present war, in accordance with the recommendations of the Trade Commission in its report to Congress. And, further, be it

Resolved, That arrangements be made with the Canadian Government so that the print-paper manufactured in Canada and shipped into this country shall also be handled by the Trade Commission, in order that all the publishers of the United States may be provided with sufficient paper at a reasonable price.

A home to which newspaper writers and editors may retire when it comes time for them to lay down their pens, has been the aim of the association for some time past, and this will undoubtedly be made a reality in the very near future. The committee which has had this work in

charge had arranged for a number of stereopticon views and moving pictures showing beautiful spots among the Black Hills in South Dakota which are available for such a home. The State of Texas has also invited the association to consider a location in that State. It was recommended that the matter be referred back to the committee



Jens K. Grondahl,
Publisher Red Wing Republican.

with instructions to promulgate the plan and present a complete report of its progress at the next convention. Several wealthy retired newspaper men have signified their willingness to bequeath money to such an institution, and offers of real estate and buildings have been made.

The proposed extra tax of five per cent upon the profits of newspapers called forth considerable discussion, which resulted in the adoption of the following resolution, presented by E. S. Bronson, of El Reno, Oklahoma:

WHEREAS, The newspapers of the United States, in this time of stress and war, have devoted themselves unselfishly to the interests of the country, and have not only exercised great care in imposing a voluntary censorship on themselves in order to prevent news of value to the enemy being made public, but have devoted much valuable space and time to the spreading of patriotic propaganda, entirely without remuneration; therefore, be it

Resolved, That we, the members of the National Editorial Association, feel it to be an injustice and a discrimination to impose an extra tax of five per cent on the profits of newspapers, and we earnestly urge upon Congress the elimination of this feature of the war revenue bill.

The election of officers resulted in Herbert C. Hotaling, of Mapleton, Minnesota, being chosen as president for the coming year; Guy U. Hardy, of Canon City, Colorado, vice-president; George Schlosser, of Watertown, South Dakota, secretary; Byron W. Cain, of Belle Plain, Texas, treasurer. Executive Board: E. A. Albright, of Gallatin, Tennessee; G. L. Caswell, of Denison, Iowa; A. B. Bragdon, of Monroe, Michigan; E. L. Peterson, of Dickinson, North Dakota; D. Lamada, of Williamsport, Pennsylvania, and H. H. Bliss, of Janesville, Wisconsin.

Selecting the place for the next convention brought out considerable rivalry among the various contestants, about eighteen cities extending invitations. The contest was narrowed down to Little Rock and Hot Springs, Arkansas; Miami, Florida; Detroit, Michigan; St. Louis, Missouri, and Chattanooga, Tennessee, the honors finally being carried off by the Arkansas delegation, which had put up a hard fight throughout the entire convention, bringing the governor of their State, Hon. Charles H. Brough, to aid them in presenting their claims.

EXTRACTS FROM ANNUAL ADDRESS OF PRESIDENT TOMLINSON OF THE NATIONAL EDITORIAL ASSOCIATION.



IN the call for this convention you will remember I said: "The press is the cornerstone of enlightenment, of progress, of liberty. To strengthen and conserve it is to serve humanity in a great and enduring way. Help with the development of the ideals and aspirations of the National Editorial Association and you will aid the worldwide spread of democracy. It is a day of great opportunities, of possibilities beyond our ken. Let us fully prepare ourselves to do our part to make them actualities. Our nation calls us to service. Let us give it our greatest service. It is a patriotic duty."

I repeat this "Call to Service," as I termed it, as a basis for the thoughts I would bring to you to-day.

With the close of the great war now raging will begin a new world era, with the people enthroned wherever hitherto has reigned a Czar or Kaiser. For this unequivocal assertion I neither make apology nor take your time for argument. We can not yet tell when the conflict will cease, but ever since our country's entrance into the war we have known there is but one way, sooner or later, for it to end. . . .

It is fitting and desirable that we should now be preparing to solve the new problems that will surely confront us with the return of peace. The duty will devolve upon the United States, as the oldest and greatest of republics, not only to continue working out its own destiny, but also to take up the greater task of guiding aright the struggling, inexperienced democracies which are finding their life in the wrack of war, their people—not surprisingly—confused in their thinking and unable to



Tablet dedicated in honor of B. B. Herbert.

distinguish between the unbearable exactions of despotism and the necessary restraints of orderly society, indulging in orgies of riotous excesses in the sacred name of liberty.

People to be true to themselves must be true to their opportunities, so we in America can not, even if we would, escape leadership of the democracies of the world except by being false to our better selves and to our God.

What does this mean for newspaper publishers?

It means service of the highest type. Newspapers are indispensable to democracies. Although it is not always

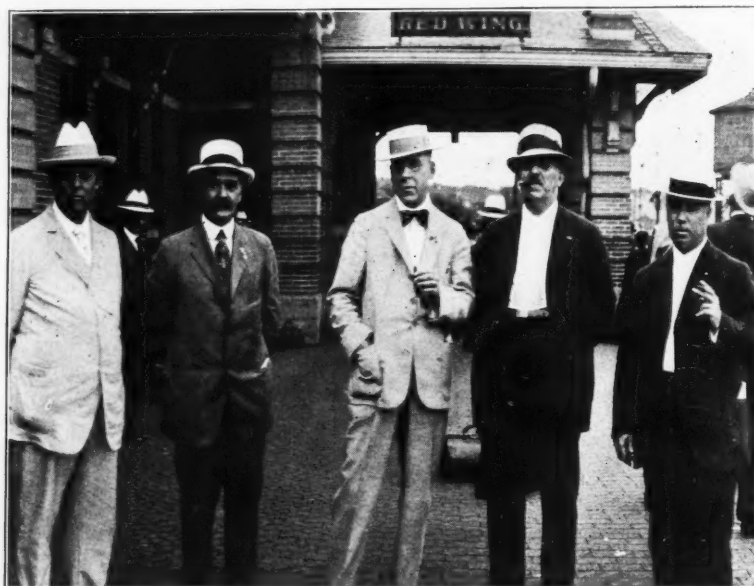
admitted, the people to rule wisely and maintain their rule must have more than the education of the schools, more than the guidance of the church and the leadership of the rostrum. They must have the light and knowledge coming only through an unshackled, fearless press.

In the past a great but imperfect service has been done to humanity by the papers of America. The service has been uncertain and has sometimes been lacking in power, due to our failure to possess the hold on our communities we should have obtained.

We must, with the future's greater need, become as a body ready and able to warn the people of the forces of

of the ideal conditions, already shaping in many parts of the land, of communities of people, all thinking, developing together, building up, through each other's aid, the same ideals; in thought and action one and inseparable; free and equal, but each attaining in competence and distinction according to his own ability, his own perseverance and his own desires.

For each community there must be a community center where will be grouped its educational, religious and business interests. I see each community moving forward as a whole, its agricultural, industrial, business and professional life blending together for its own upbuilding



**The Minnesota Committee in Charge of Entertainment and General Arrangements,
Snapped at Red Wing Station on Way to Minneapolis.**

From left to right: W. R. Hodges, "Doc" Rutledge, John L. Preisman, Frank J. Meyst, W. Wilkie.

darkness that would be their undoing. We must be ready and able to aid and lead them in upholding the forces of righteousness. Above all, we must help to raise the ideals of the masses to the heights which will assure the stability of democracies and the onswEEP of humanity.

The first requirement is to put our own houses in order for the fullest participation in the service, which requires particularly the power to serve. The desire to serve is inherent, but to right wrongs and uphold the weak requires that we be free from fear of vengeance of evil powers, even though exerted from the halls of Congress, and that we have our business on a basis that will give us the respect of the public and absolute independence of any sinister influence that seeks to control our editorial pages.

We are entitled to a just recompense for our labors, equal, for instance, to that ordinarily secured by the leading merchants and bankers in the same towns. Not only is it our due, but also must we secure ample financial independence to give our greatest possible service as the mouthpieces of democracy, working without hindrance and restriction for the good of humanity, to bring about universal peace and abstinence as a basis for enlightenment and progress. . . .

My vision of the future for America shows no bodies of people detached by their occupation in thought and deed from others of their section, but the carrying out

and its part in the upbuilding of the nation and the world. Each will be one of combinations of communities, forming metropolitan centers, working out, as a whole, the problems of national existence.

To bring this about one essential is the business well-being of all its factors. To weld together and give force and power to community life is required the home paper with the publisher at the head of the group of community leaders, a successful business man able to give largely of his time and energies to the furtherance of the common good, while metropolitan districts will be served in the same way by metropolitan papers. The same will be true as to community and metropolitan merchants. There should be, and in time I believe will be, little more rivalry between the home and metropolitan paper or between the small-town merchant and the big department store than between high schools and great universities. Each will have its own sphere of usefulness and will supplement the other.

While the cross-roads general store and postoffice can readily be allowed to go into the discard in these days of autos and rural mail deliveries, flourishing community centers, such as the usual county seat or other centrally located rural towns, can not be dispensed with in the public good. In preserving and strengthening these centers by helping at their weak point and reviving their mer-

chandising interests, we will be doing a great service to the public while substantially helping ourselves. Antiquated merchandising methods are permitting too much trade to go to big towns and mail-order houses that should be kept at home. We know this weakness exists. It is our concern. We must find and apply the remedy.

That remedy, as has been discovered in other very similar cases, is special education and training to fit merchants and their clerks for modern methods of tackling modern problems. Years ago commercial courses, consisting largely of bookkeeping, were established in our school curriculum, but since then progress in the study of merchandising has lagged and the old-time course is inadequate. In the meantime, our schools have taken up agricultural and domestic science, industrial training, the art of printing, all in a modern way. To these should be added the science of merchandising. We should see that all interested get back of a movement to this end.

The lure of the mail-order house catalogue, with its tempting prices and enticing pictures, but inadequate description and attending uncertainties in ordering, can be successfully met when merchants and clerks have been taught the art of advertising and to make full use of their home papers; when they have learned how to conduct selling campaigns and how to display and demonstrate goods; how to win and hold good-will and how to give real service. With such education the mail-order house will soon become a bogey of the past.

Those publishers who are able to help their fellow business men to a better knowledge of advertising and other modern merchandising methods are doing a great and profitable educational work, but it must be made more general and thorough if we would reap the rich rewards awaiting us.

The bringing about of improved conditions which will increase the volume of our advertising and the bettering of our business methods are but two forms of endeavor which can profitably claim our attention as an association. These and others require a stronger and more complete organization for their sure working out.

The year that is ending has been one of high endeavor on the part of the association, and of considerable accomplishment. We have tested both its ability to do and its limitations without a more effective and fuller representation of the publishers and an adequate fund for necessary expenses.

I feel it no exaggeration to say that \$25,000,000 has this year been saved in print-paper bills as the result of the fight made at Washington by the Association's legislative committee with the help of affiliated associations. It was done without any regular fund on which to draw. The small amount secured by solicitation soon became exhausted, and when Congress seemingly singled out the publishers to burden with a tax of a character to be imposed on no other body of business people, the officers were without financial resources and could do no more than file a protest against the rank injustice proposed—an injustice made all the more flagrant through the fact that the publishers, in addition to paying taxes such as all others were paying, have rendered a service in promoting government projects that was indispensable and that newspapers alone could give. We have, it is true, received an acknowledgment from the Government of the value of this work, but this is not sufficient. We must be dealt with fairly. This war is a burden to us financially. We furnish the Government what it most needs without cost to it, while for all else it has to have it pays big prices, yet we alone were picked out for a super-tax.

Something is wrong somewhere that such a proposition could even be considered.

As with our legislative committee, so with our advertising committee. It has developed, with little expense, a plan that promises to bring about a solution of the difficulties in the way of securing to the home papers the national advertising that would flow to them if placing it could be done more satisfactorily and readily. Millions of dollars of business is involved (thousands to each of us), but the plan will not work out of itself. Given, however, an organization such as we should develop and funds sufficient for such a bureau (on a smaller scale) as that which the American Newspaper Publishers Association has created to help metropolitan papers solve their national advertising problems, and I am confident that the returns will be a hundredfold.

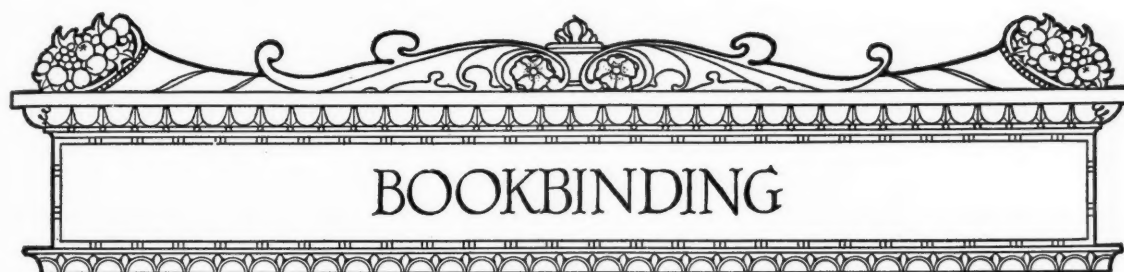
The advertising agencies have recently formed a national organization. Representatives of our organization should arrange to confer with representatives of theirs to iron out the wrinkles that bother us and pave the way to a greater volume of advertising to our mutual advantage. The better understanding that would be sure to result would alone warrant the effort.

To help bring about a better business era for newspapers, great and small, publishers need to study out and come to a clearer, fuller knowledge of the cost and proper charge for advertising space. The start toward the riddance of existing incongruities which was made by the association's advertising committee I expect to have far-reaching effects.

Moreover, just as we need a more definite conception of the value of our advertising space, so we must come to a more definite conception of what is news and what is advertising. There exists not only too manifest a desire on the part of the unscrupulous to use the newspapers as a soft thing, but there is on the part of the public a dense ignorance on the subject from which we suffer. We can neither blame the public nor enlighten it until we arrive at a definite conclusion as to the dividing line which will be generally accepted and applied by publishers. We can not be convincing, either, as to what rates are reasonable or what matter should be paid for as advertising, instead of being welcomed as news, until we agree as to a standard basis for both.

While you, my fellow publishers, may feel that some of these proposals are too revolutionary or are too vast an undertaking for us to consider, I feel, myself, that nothing I have outlined is chimerical or impractical. In this age, in America, for newspaper people, I am sure that all which is desirable is possible. We require but the needed faith and works equal to our faith. I am encouraged to believe, from what I know of you, men and women of this convention, that you are willing and anxious to devise the ways and means and blaze the trail to better things for yourselves and brethren of the press, through whose well-being we can look for the betterment of the race.

We can not do less than our full duty, though sometimes we feel the lack of the encouragement and inspiration of public praise. I have the conviction that the day is coming when the press will receive full and ample recognition and reward for its great services from the people, whose liberty and enlightenment depend upon it in such large measure. With or without reward, however, we must not falter. We have to sustain us the consciousness that unobtrusively we are playing an unequalled part in shaping the world's history and in working out the destiny of mankind.



By JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."

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The purpose of this department is to make printers better acquainted with the foundation principles of good bookbinding. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Temporary Loose-Leaf Covers.

A Texas printer writes: "We have a customer who requires a loose-leaf binder file and we have recommended the — ring binder, but, as he uses twenty to fifty at a time, he feels that it is too expensive and requests us to make him a cheap binder. The sheets when filed are consulted only about a dozen times a year, so it is quite possible that string or a paper fastener could be used to hold them together. Kindly describe the simplest canvas binder made of pressboard and we will try to make them ourselves."

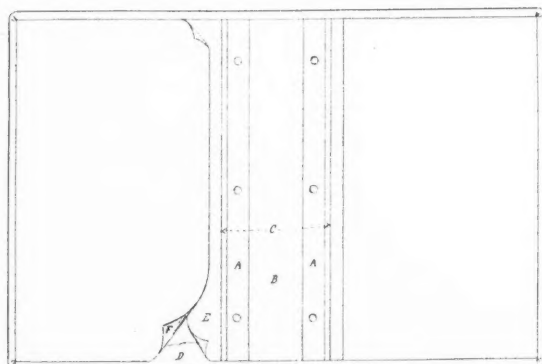
Answer.— The ring binder has many advantages which the cheaper binders, in which string, cord, tape or paper fasteners are used to hold the sheets together, do not possess. Frequently, however, there are demands for a cheap cover in which sheets can be preserved, but without the mechanical contrivance, which adds considerably to the cost. These can be made from binders' boards, with drilling or book cloth for the covering material. Cut the binders' board about $\frac{1}{4}$ inch larger than the width and $\frac{1}{2}$ inch larger than the length of the sheet to be used. Then cut a strip $\frac{3}{4}$ inch wide off the width for the hinge. Punch three holes about $\frac{1}{8}$ inch in diameter, one in the center and the other two about $1\frac{1}{2}$ inches from

even with the head and side edge of the hinge. The right side hinge is laid close to the gage and the board $\frac{1}{4}$ inch from its edge. Then cut off the corners so as to permit a neat turn-in on the corners, the cut portion being a triangular piece, $\frac{1}{2}$ inch on each side, measured from the corner of the board. Turn in the ends over the edges of the boards and rub down. When dry, cut a piece of the same covering material $\frac{1}{2}$ inch less than the length of the boards and wide enough to extend $\frac{1}{2}$ inch on both boards, covering the hinges. Now, glue, lay it on, and rub down in the open spaces between the boards. Then cut the inside paper lining $\frac{3}{4}$ inch smaller than the board, glue or paste it, lay on so as to equalize the squares and rub down. Put the cover between pulp or straw boards and leave until dry. The covering material can then be removed from the holes in the hinges with a sharp knife. The punching of the covers can be done after the work is completed and when the binders' board is not too thick to permit the punching of both boards at one operation.

Canvas Jackets for Blank or Account Books.

An Oregon bookbinder writes: "We are frequently compelled to make canvas covers for books which are designed to last only a year and then filed away for reference. This seems like a waste of time and money, because the binding is usually of a substantial kind and will outlast its requirements. We will thank you for your opinion as to what styles of binding require extra covering to preserve the binding. We make our covers on the books after the binding and finishing has been completed. Is this the up-to-date method employed in large establishments or is there a more expeditious way?"

Answer.— Books bound in full cowhide extra hubs, full cowhide ends and hubs, full sheep (fleshers) cowhide ends and hubs, or three-quarter-bound style, that are required to last a number of years, should have a canvas jacket, which, when worn, may be renewed and thus preserve the binding. This jacket is a protection to the binding and, needless to say, is very desirable for permanent records. Books bound in the above styles which are designed to last a year or less do not need a canvas jacket. Half-bound account books do not require a jacket because, where a better binding is necessary, the next step is in a full canvas cover, either loose or spring back, or a three-quarter-bound style. A canvas jacket should not be made entirely on the book, much less the lettering, because a more satisfactory job can be executed where the head and tail ends are turned in after the cover has been removed. Then, too, the lettering will show up much better when the type is tied up, inked, laid on the panel

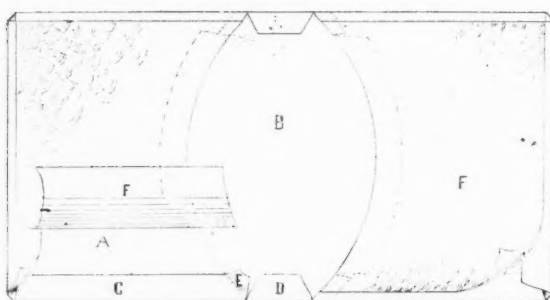


A — Hinge. B — Back. C — Joint. D — Turn-in of covering material. E — Back lining. F — Paper lining.

the head and tail. Measure the thickness of the paper to be inserted in the cover, and set the case gage the exact width. Cut the covering material large enough to permit a $\frac{3}{4}$ -inch turn-in on the fore edge, head and tail. Then glue or paste the covering material, and lay on the left board $\frac{3}{4}$ inch from the edges. Next, lay the hinge strip $\frac{1}{4}$ inch from that board, and the case gage

space and given a slight pressure in the press, with the cutting-machine follower, or in a combination backing machine and press. When canvas jackets are lettered on the books the type impressions will show and thus render unsightly the previous finishing operation. The proper and, without doubt, the most consistent method of making canvas jackets—a practice that prevails in all large and well-regulated establishments—is as follows:

Jackets should always be made before pasting up the end-leaves and the final pressing, as it prevents getting glue on the end-papers in the operation. Cut the canvas to allow $1\frac{1}{2}$ inches turn-in on the fore edge, head and tail, or 3 inches larger than the open book. Use a thin, tough board, equal to No. 50 binders' board, for the boards, and cut the exact size of the book-cover boards. Open out the canvas on the bench and lay the book on top with the fore edge toward the body. Bring the other end of



A—Board. B—Canvas. C, D, E—Turn-in. F—Marble paper.

the canvas over, and turn it about 2 inches over the fore edge of the board. Then turn the book and canvas over, turn in about 2 inches of the canvas over the fore edge of the other board and put a weight on top. This will afford sufficient stretch of the canvas on the book to produce a tight fit on the hubs and spring back. Lay the boards out and glue about 2 inches of the front end of each board. Allow the glue to become tacky before attempting to proceed, then remove the weight from the book cover, place the fingers and thumbs on the head and tail ends, and keep the canvas in position while opening the cover and laying it on the bench. Place the left hand on the cover, lift the turn-in canvas and lay the jacket board on the book board with the glued end up to the fore edge. Then bring over the canvas onto the glue and rub down with a folder. Turn the book around, open the board in the same manner and bring the canvas over on the other glued board as above described. Then lay the book so that the end projects, with the back to the right on the bench. Take a shears and cut the canvas at the bottom, diagonally to within $\frac{3}{4}$ of an inch of the edge of the board at the joint. Turn the book over, with the back to the left, and proceed in the same way as above described. Then turn the book around and cut the tail ends in the same way.

The book is then laid to the edge of the bench and a thick glue applied to the projecting ends of the canvas. Care must be taken to leave enough of the canvas unglued so it will not stick to the edge of the book board and the joint. Then turn the book around, with the fore edge to the body, lift up the cover, holding it open with the left hand, and turn in the right end on the board, pulling it over a little and making it straight. Rub down with the folder and then bring over the left end with the left hand, while the right is holding the cover. The canvas should

be stretched enough to have a snug fit and then rubbed down with a folder. Turn the book over and repeat the operation on the other side as described.

With shears, cut away the surplus canvas on the corner, leaving $\frac{1}{2}$ inch for the turn-in. Then pull the canvas away from the board, and glue the board and the canvas on the sides. Take a folder and tuck in the canvas on the fore edge of the board and press the fore-edge canvas together. Glue the turned-in canvas with the finger, bring it over the fore edge of the board and rub down with a folder. Repeat this operation with the other corners, place a piece of zinc between the book and cover and set aside for one hour to dry. Remove the zinc and pull off the canvas jacket by throwing back both boards and pulling the jacket on the front. Close the book and lay aside. Take the jacket and cut out a minor segment with about 2 inches spring out of the boards. This is done by first cutting the segment out of paper and marking the board, then cut it out with a shears. If the book has beveled or extra hubs, the turn-in of the back portion of the jacket must be cut away so that the canvas which is turned in is no wider than the bevel, or about $\frac{3}{4}$ inch. Glue the projecting end of canvas at the back between the boards, and turn it in on the canvas, even with the edges of the boards. The diagonal ends are turned under the boards, thus protecting the corners. Take a folder and rub down. The marble paper for the inside lining should be of the same pattern as the end-papers, and is cut $\frac{1}{2}$ inch smaller than the book leaf. Paste the paper and put it on the board and canvas so as to leave the proper margins for the squares. The paper projecting beyond the arch shape of the board is cut into the edge of the board to permit a turn-in under the board even with the arch edge. The jacket should then be placed between straw or pulp boards and left to dry. Leather corners are superfluous, and, as their tendency is to peel and thus prove unsightly, canvas jackets should always be made without them. The next operation is lettering. Panel spaces should be marked as a guide for the type-spacing before removing the cover for the turn-in and lining.

After the end-leaves of the book are pasted and pressed, the book finished and ready for delivery, throw the boards back and pull on the jacket.

Letterpress and reference books which are frequently referred to may also have a jacket, but this should be made of thinner material, such as drilling. The operations are the same as above described.

Hand-Lettering on Full Canvas Bound Books.

A Georgia printer writes: "Once a year we bind seventy-five books in full canvas, spring back and hubs. The books are lettered in ink on the back and side, four lines in the top and two lines in the bottom title space. Our finisher sets the type and places it in a pallet, puts a tread guide over the back of the book and makes an impression. The lettering is not always straight and the ink impressions are uneven. We have often wondered if there is not a more satisfactory method for this class of work. The time consumed is out of all proportion to the cost of the job."

Answer.—Hand-lettering, at its best, is an expensive operation, especially on a large number of books. This method could be revised and the looks of the books materially enhanced by stamping cloth or leather titles and pasting them on the panels. Aluminum leaf could be substituted for gold leaf and considerable money could thus be saved.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

New Process Overlays.

(1864) A Canadian pressman writes: "We have been using chalk-relief overlays until the supply of materials could not be obtained. Now, a pressman professing to own a secret method, shows samples of an overlay made by powdering the printed impression and repeating the operation until the desired relief is obtained. I have reason to believe this is not new and detest the air of secrecy. I would be very glad if you could give me, or direct me how to obtain, the formula."

Answer.—The overlay you describe is not new to the trade. Doubtless the pressman is using what is known as the New Process Overlay. Write the Queen City Printing Ink Co., Cincinnati, Ohio, for the formula.

Printing on Tin Foil.

(1876) A Washington printer submits several candy wrappers printed in bronze-blue and bright-red ink on tin foil. He asks how he may obtain a sharp, clean print. Several other specimens are also enclosed that are not so well printed. He wishes to produce work to equal the best examples shown.

Answer.—Secure some of the best bronze-blue and bright-red ink. Use these inks with firm rollers. The rollers must not be sticky or moist, as they will not lay the color properly. The make-ready need not differ materially from that used in printing on hard paper. Use a hard packing. If the ink is too tacky it causes the metal leaf to adhere to the form, and care must be exercised in arranging the clamps so that the metal will strip from the form without tearing. Lay out printed sheets loosely in small piles, as the ink must dry without absorption by the stock.

Printing on Fabric-Finished Cardboard.

(1875) R. C. B., a New Hampshire printer, submits a card printed on a linen-finish stock and writes as follows: "I am submitting a sample card stock upon which I am not quite satisfied with the printing. As it is a linen or fabric finished card, it is considered 'hard to print on,' but I think you can give us an idea as to how to go about it in the best way—inks, packing, etc. I think more than one printer would be benefited by advice on this matter."

Answer.—We suggest the following method of obtaining a clear print on the stock referred to: (1) Use new type only. Old type will give a fair print on smooth paper with careful make-ready, but on this grade of card can not be made to print satisfactorily with the most careful make-ready. (2) Good rollers, having a fleshy resiliency, should be used with the best grade of job black. (3) Use a tympan made up as follows: Top sheet of thin, smooth, hard manila, about four sheets of flat stock,

such as sixteen-pound folio, on a sheet of thin pressboard. Some use a thin, smooth piece of zinc or brass. This latter sheet, whether it is pressboard, zinc or brass, should be placed next to the platen during the make-ready, but it should be removed and placed immediately below the top sheet when ready to run. This insures the sharp printing qualities of new type and does less harm to type than a resilient packing, which induces a matrix effect in the tympan which causes the rounded-off faces of type on long runs. Care must be exercised in the quantity of ink used.

Tympan Bales Work Loose.

(1877) A New Jersey pressman submits an impression pulled on a tympan to determine the evenness of contact. The four letters show a very uniform impression. His letter reads: "In March I wrote you in regard to the tympan on a 10 by 15 platen press coming up from the bottom tympan bale. Enclosed you will find sample sheet with the metal letters printed on the sheet, as suggested by you. This is taken without changing the platen screws. The platen must have been nearly even, because the impression seems about the same on each letter. It seems strange that the tympan should work up when the platen seems so even. Can you suggest any further remedy?"

Can any of our readers offer any suggestion as to the cause of such trouble?

Light Streaks in Newspaper Printing.

(1863) A Wisconsin publisher sends several copies of his paper, on which streaks occur in irregular patches on the pages. These light areas are parallel with the grippers and are apparently due to improper contact of the form rollers with the type. The letter reads in part as follows: "I am sending you copies of our paper and am curious to know what causes the light streaks. The rollers were tightened very carefully, though not too tight. The streak keeps moving up and down the page. As regards the rollers themselves, there are no crevices nor holes, but they are rather hard. They have been used since July, 1915, and, no doubt, have never been washed. We sent for new rollers to-day, as we figured these rollers have given good service. Will thank you for advice."

Answer.—The streaks are doubtless due to the shrinking of the form rollers, which we judge are not set to a firm enough bearing on the form or against the metal vibrator. While the rollers are in this condition you can not expect to have a proper inking of the form. Doubtless the new rollers will correct the trouble. The new rollers should receive good treatment if you expect good work from them. When not in use they should be coated with a soft ink, or their surfaces should be oiled. Wash-

ing up the entire press for each weekly issue should not be considered burdensome and it is essential to good work. In setting the form rollers, have the newspaper forms on the press and have the rollers resting on the type. Loosen the roller sockets and move the rollers away from the vibrator. Raise the socket so that the bearings of the roller will just rest in place in the sockets. Tighten the socket-stud screw. Now, move the rollers in contact with the vibrator and tighten its sockets. While the press is running, observe how the rollers bear against the vibrator, as it may easily be observed if it gives uneven contact. Every week or two an examination should be made to insure maintaining of the correct setting of the form rollers.

Cause of Irregular Register on Cylinder Press.

In a recent issue of THE INLAND PRINTER, a pressman made inquiry regarding irregular register on a three-color job. The press was run at irregular speed, sometimes fast and again slowly. A test was suggested, which proved only the fact that the bed and cylinder traveled in unison at the varying speeds tested. Mr. Vandercook, builder of the Vandercook proof press, suggests the following as a solution of the cause of irregular register where the speed of the press varies greatly: (1) The grippers close on the sheet with a constant rate of speed. This closing action is commenced by a cam action, but is finished by spring action, regardless of the speed of the cylinder. If the speed of the cylinder varies greatly there is bound to be a variation in the register on sheets printed at high speed in one color and on a slower speed in another color, even though the sheet was fed accurately to the guides. This is due to variation in position of the sheet in relation to the closing of the grippers. The more lively the gripper spring, the less chance of error in register."

Truck Rolls Should Equal Diameter of Composition Rollers.

(1878) A New Jersey printer sends a sample of a neat folder printed on enameled stock. It consists of a line plate and three half-tones. The half-tone that caused complaint showed a faint image of the type-lines on the adjoining page. The printer writes: "Can you tell us how to stop streaking on the enclosed half-tone? We used roller bearers, removed all oil from the tracks and changed the sizes of the roller trucks, without success. The roller trucks first used were: Top roller, $1\frac{3}{4}$ inches in diameter; the two bottom rollers, $1\frac{1}{8}$ inches. We changed these to $1\frac{1}{2}$ -inch trucks for every roller; again to $1\frac{3}{8}$ -inch for the top and bottom rollers and $1\frac{1}{4}$ -inch trucks for the middle roller. We also used trucks of $1\frac{3}{4}$ inches on the two bottom rollers and trucks $\frac{1}{8}$ inch smaller for the top. These changes did not stop the streaking, but changed the position of it. This job was run on a ——— press, rebuilt only a few months ago. You will also notice that you can read the type-matter in the solids. Don't you think this press should have better distribution than this? Do you think that a larger or smaller roller used in the middle will stop the streaking?"

Answer.—We are of the opinion that the trouble is not due to lack of distribution so much as it is to the need of having the rollers and truck of an approximate diameter. Where the trucks are very much smaller than the rollers, it permits the rollers to be indented by the type as they pass over in inking. Owing, perhaps, to a lack of resiliency, the surface of the rollers fails to recover and when the part which inks the type passes over the

heavy portion of the half-tone there is no contact from the part of roller surface that had inked the type, hence the faint image of the type characters. We believe you would have had but little trouble if you had provided the rollers with trucks of approximately even diameter. The placing of a roller of smaller diameter between the two others should tend somewhat to lessen the shadow prints in the solids of the half-tone. The rollers should be reasonably springy, which will insure better laying on and distribution of the ink than from dead rollers.

Zinc Etching Does Not Print Satisfactorily.

(1874) An Ohio pressman submits an order blank printed on blue bond paper. Numerous rule lines appear, being about twelve points apart. A number of box-heads occur. The rule lines are not very regularly spaced, showing that original was not printed from brass rule. The printer writes: "The enclosed sample report was printed on a $14\frac{1}{2}$ by 22 inch job press from a zinc etching. I have noticed that zinc etchings do not ink as well as an electrotpe. Do you think the trouble is caused from printing from zinc etching? Rollers were set perfectly, as we have our presses equipped with expansion roller trucks. We used a good grade of black job ink on this work. Kindly note the weak spots all over the form. These all had a make-ready. We put a make-ready sheet next to drawsheet and beneath that we placed a sheet of pressboard. I would also like to know if this is a good grade of bond paper. Thanking you in advance for any information you will give us."

Answer.—Work of this character will print much better from a plate made by the wax-engraving process than from a zinc made from the ordinary copy furnished the engravers, as the sharpness of the lines and general printing qualities of the plate are of a superior quality when compared to that of the zinc plate which is reproduced photographically from a print taken from a type and rule impression on paper or cardboard. We believe that the engraver made the zinc to conform as closely as possible to the original impression furnished him. An electro of the zinc will often print better than the original zinc, as the electrotpe will strengthen the weak places. Where the rules are weak, the copy furnished the engraver doubtless showed similar characteristics. The irregularity of spacing between the rules suggests the possibility of the form being photographed from a ruled and printed blank form. In printing work of this character, use two sheets of manila above the make-ready sheet and put the pressboard just under the top sheet. This will make the mark-out sheet the fourth one down. The printing is probably as good as can be done with the plate. However, by comparing the engraver's proof with the sheet, you may discern variations which you will know are due to some oversight on your part. The bond paper is a good grade.

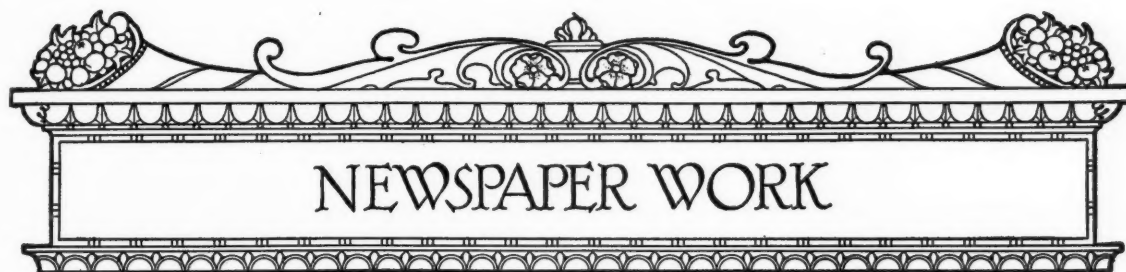
NEIGHBORLY.

A South Dakota state senator recently gave a new illustration of that fine saying of an ancient philosopher: "Man was born for mutual assistance."

A customer entered a small town barber-shop.

"How soon can you cut my hair?" he asked of the proprietor, who was seated in an easy chair, perusing the pages of a dime novel.

"Bill," said the barber, addressing his errand-boy, "run over and tell the editor that I'd like my scissors if he's got done editin' the paper. Gentleman waitin' for a haircut."—*Exchange.*



BY J. L. FRAZIER.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Newspaper Headings.

It is not the intention of this writer to delve deeply into the subject of newspaper headlines from an historical standpoint. Their history is a short one, for, while the idea of placing a title, or heading, set in larger or blacker, or both larger and blacker, type over every separate article is as old as printing, the modern American headline is barely a half century old. It differs from the title in that it really tells something, and is not merely a label.

Readers of these words are particularly interested in the subject of headings, or headlines, from the point of view of how it affects their newspapers in making them more attractive to the reader and more serviceable at the same time, the latter quality being the result of proper functioning through wording, arrangement and legibility of type used in their composition.

The importance of headlines is gaged by the importance of the service they perform. They have been said to advertise the items over which they appear. Certainly they are guide-posts by which the reader may readily find that in which he is interested, and, inversely, by which he is enabled to avoid starting to read an item in which he is not interested. Furthermore, if proper care and intelligence are exercised in writing, designing and setting headlines, a reader may keep informed on events in his community and throughout the world by reading the headings only. This meets the needs of our busy, wide-awake life and is a boon to those who desire to keep abreast of the times but do not have the time for considerable general reading. Details follow the heading, first in the summary lead, another American invention, in which all the salient features of the story are set forth in the opening paragraph, and the less important features, the details, are given in succeeding paragraphs for those on whom time hangs more heavily.

While no one can as yet set himself up as the creator of the perfect headline, there are several obvious qualities—quite generally recognized—by which the headline may be judged. The writer hopes to set these forth by word and example in such a way that they will prove helpful to readers in their efforts toward the adoption of a satisfactory system of headings for their papers.

What, then, are the qualities on which the value of a headline may be based?

The first and most important requirement is that the headline should be written so as to constitute a clear index to the story over which it is placed. It is made a clear index by incorporating in it the important features of the item. It must summarize the story which it heads, present the gist of its content and be complete in itself.

We are reproducing a heading on this page (Fig. 1) which is so written that the reader may learn from it all that is told in the story. It will be noted that the most important feature is set forth in the two large lines at the top, so that it not only properly emphasizes the point but serves as a guide-post for those who are particularly

WOULD HAVE NATION OPERATE RAILROADS

Trade Board Reports on Coal Control Plan

FEDERAL POOLS RECOMMENDED

Commission Tells Senate Remedy Must Come Soon if Serious Fuel Shortage Is to Be Averted—Water Transportation Lines Included in Plan of Government Direction.

FIG. 1.

A good form for top-heading, and one which summarizes the story over which it is placed by emphasizing the important features therein in proportion to their relative importance from a news standpoint. From the conservative *New York Post*.

interested in that item and search for it immediately upon taking up the paper.

Like the story, the headline should be simple. It is, in fact, a mosaic in which the words must be fitted into a fixed, unchangeable space in such a way that the meaning will be clear. Obviously, then, short words are best, for more short than long words may be gotten into a small space.

There is always interest in action; therefore, if possible, get action into the headline. Although it is not always possible, it is advisable to get a verb in each section of a headline, for verbs represent action.

The editor should not editorialize in his headlines. Readers are not reading the news columns of a paper for editorial opinion. They want facts. Neither do they want to guess at anything. Do not, therefore, place a label

such as "Shocking Accident" over news items. Tell exactly what happened.

Since the headline should be a clear index to the story—the story in tabloid form, in fact—it is advisable to cram as many points—not words or repetitions—as possible into it. To this end most newspapers omit the articles "a," "an" and "the." The meaning is just as plain without them, as witness: "The Local Team Is the Best in the League" and "Local Team Best in League." Of course it is desirable to retain the articles at times in order to make lines fill out to proper length. With the same object in view—that is, to obtain variety in the headlines and to insure definiteness—it is a rule on many newspapers to avoid the repetition of nouns, adjectives, verbs and adverbs.

Unless a story relates to some coming event, headlines in most newspapers worthy of emulation are written in the present tense. This particular "present" is known as the "historical present," used instead of the past tense, relating to events just happened, for the sake of vividness. "Eludes His Pursuers" and "Defies His Accusers" drive home to the reader the recency of the occurrence and emphasize to him that he is getting late news—and something new—right off the bat. It virtually implies the latest action in either case. One should not be a slave to the present tense, however, for, while it is good newspaper-making to say "John James Dies," it would, obviously, be foolish to say "is born in Montana in 1875."

A number of newspapers, prominent among them *The Kansas City Star*, adhere, as a rule, to the use of the past tense in relating events which have transpired just previous to the issuance of an edition.

While the interrogative is forbidden in many newspapers, others permit the use of the question-mark to qualify the authenticity of statements made. Readers,

passive voice. Negative statements should be avoided. "Stecher Defeats Cutler" is preferable to "Cutler Is Defeated by Stecher."

It is also advisable to avoid beginning each section or deck of a heading with the same subject, for to do so makes the heading monotonous. To build part of a head-

SEATTLE CHAIN LETTER NUISANCE

CHARITY ORGANIZATION BU-
REAU OF ADVICE ASKS THAT
REQUEST FOR CONTRIBU-
TIONS BE STOPPED

REPUDIATED BY ALL

PREPARED FOR MERCHANTS'
ASS'N BY BUREAU OF AD-
VICE OF CHARITY OR-
GANIZATION SOCIETY

FIG. 2.

An example of type-face unsuited for use in newspaper headings. While the few words set in capitals in the two large decks are quite readily comprehended, the masses of small capitals in the two minor decks are difficult to read. Lower-case should be used in such sections.

ing on a fact of rather minor importance tucked away at the end of a story, that may be "killed" to gain space during make-up, is a bad practice which should be avoided. Time and embarrassment may be saved by such action.

The necessity for writing the headline so that it will constitute a clear index to the story or article has been established, we believe, on a constructive basis in a preceding paragraph. Since the same words which are easily grasped as written by a good penman may be made illegible—or legible only after effort—if carelessly written by a poor penman, and as types are readable with ease or effort in varying degrees according to the character of their design, it is obvious that newspaper headlines should be set in type of a character that is easily read and from which the contents will be quickly comprehended. Unless a reader can grasp and understand a heading clearly at a glance, it is of little value as a bulletin.

Fanciful, elaborate, decorative letters are taboo in the newspaper headline. Letters with sharply contrasting elements—hair-line letters—should be rigidly avoided, for when worn down or poorly printed the hair-line elements do not show and the reader finds himself trying to read parts of letters instead of reading letters entire. This point and the economic consideration demanding the selection of a type that will not wear down quickly are responsible for the almost general use of condensed block-letters (letters in which all elements are of the same width) for the main lines of news-headings. The upper decks of the two headings on this page are examples. Only the large and important lines in which there are few words should be set in capitals, and the subordinate decks, containing a number of words in small type, should invariably be set in lower-case characters. We can not emphasize too strongly, or too often, the fact, proved by test and logically manifest, that capitals are not as easily read as lower-case letters. To emphasize this point we

WANT 5,000 MEN FOR RED CROSS

Cobb County Men
Asked To Re-
spond

Type-faces so different in form and design as these can not but appear displeasing to readers, and such combinations should be avoided. Shape-harmony is as essential to a good newspaper heading as to a title-page.

however, do not buy newspapers to be questioned, nor to take statements made therein with a grain of salt, so, of course, this particular form of heading can be overworked to the disadvantage of the paper.

The unintentional imperative, a declarative sentence made imperative by the elimination of words for the sake of brevity, although seldom likely to be misconstrued, should be used sparingly or avoided, especially when a wrong impression or an evil suggestion is offered. "Kill Thirty Men" is quite another thing than "Trains Kill Thirty Men."

As stated before, what happened should be told in the headings. It should be told in the active rather than the

are showing herewith a heading in which a subordinate deck in small type is set in capitals (Fig. 2). Obviously it is not plain — it can be read only with effort and close concentration.

While there is considerable variation in the styles of headlines, with reference to size of type and character of arrangement, the general form has become more or less established. Every headline, except, of course, a boxed heading, is made up of a series of sections, called "decks," extending, generally, across one column, sometimes more, said decks being separated from one another by short dashes. According to the most common present-day practice, a headline is made up of one, two, three or four decks, perhaps more, but a headline of more than four decks is rarely used.

There are four general styles of decks, which, for purposes of an exchange of understanding, are indicated as follows:

1.—*The Cross-Line* is simply a single line, either the full width of the space allotted the heading — set flush to both bounding column rules — or shorter than the measure, and centered between the column rules (Fig. 3).

2.—*The Drop-Line*, a cross-line divided into two or more parts in succeeding lines. If two lines are used it is called a two-part drop-line, and in this the first line is set flush to the column rule at the left and the second line flush to the column rule at the right, leaving white space at the other ends of each line. If there are three lines in the drop-line deck, the first line is set flush to the left with a small amount of white space at the right, the second is centered with a small amount of white space at either side, and the third is set flush to the column rule at the right with an amount of white space at the left end of the line, approximating, if not equaling, the amount at the right of the first line. The lines should, for the sake of appearance, be of equal length. If four lines are used in a drop-line deck they must of necessity be shorter, but the three-line example shown is sufficient guide to the construction of a four-line deck. The drop-line form of deck is used generally for the upper deck of top-head stories, those stories which are important and

business. It is distinguished from the ordinary paragraph in that the first line starts flush and all succeeding lines are indented. It is used in some papers in place of the pyramid form of deck for subordinate small-type decks. The hanging indentation is illustrated by the bottom deck of Fig. 1.

The next thing is to make up combinations of these several kinds of decks into a set of standard headlines, in which both symmetry and display will be given due consideration.

The average small-town paper requires three or four harmonious headlines of varying size to place over stories, the importance and length of which dictate the size of the headings. This, of course, applies to the ordinary run of news, on days or weeks when nothing of extraordinary interest has occurred, such as, for example, a tornado, a flood, a train wreck or a declaration of war. The most important headline is, of course, the top head, called the No. 1 heading in many offices. This heading is for use over important stories which are begun at top of columns, either on the first page or on inside pages, hence its name. A good form for the No. 1 is a headline of four decks, such as Fig. 1.

The first deck, as stated before, should contain the most important feature of the story, the words which will most likely interest a casual reader, and which will at the same time direct the attention of those in search of that particular item of news to the story. The type most suitable, perhaps, and certainly most generally used for this deck, is some one variation of the condensed block type commonly known as gothic head-letter, set in capitals. This type of letter has a combination of advantages which make it particularly adaptable for the purpose. It permits the use of a maximum number of words for its size and strength, and in the sizes ordinarily used is quite readable. On the average six or seven column weekly and small-town daily paper 30-point is an excellent size, although either 24-point or 36-point may be successfully used. This deck may be a simple cross-line — in which case, since it appears at the top, it should be a full line — or it may be drop-line form of two, three or four lines. Of all the above sizes the two-line deck is, in the opinion of this writer, most acceptable. The one-line is almost as pleasing, but is more difficult to write effectively, whereas the three and four line drop-line decks often appear congested and in reality are more difficult to grasp than fewer lines. The first deck is sometimes set pyramid form, but it is not so pleasing in appearance as the drop-line fashion and causes much difficulty in the effort to obtain a readable, gripping statement in combination with a pleasing form. It is not recommended, though used extensively by the large Hearst papers.

The second deck of the top head is usually set in pyramid style in type small in comparison to the first deck — 12 or 14 point — so that a number of words may be used. It should be set in roman lower-case, a trifle bold and slightly condensed, with a view to as good harmony as possible between it and the first deck. This deck may be of two or three lines.

The third deck is usually set in the same style of type as the first, cross-line fashion, but two or three sizes smaller. It is preferably a single line, and the deck is more pleasing so set. Many papers, however use two lines for this deck, arranged drop-line fashion or pyramid.

The last deck, the fourth, should be set in the same style of type as the second, but one size smaller and in pyramid form also. It may also cover more lines than the second deck. We are reproducing two examples of

HEAVY LOSSES THROUGH U-BOATS

This Week's Total of British Ships
Sunk One of the Highest—Ex-
planation of the Increase.

FIG. 3.

The upper deck of this heading is set cross-line style. The lower deck is arranged in pyramid form. A very good form for a newspaper's No. 2 and No. 3 headings, as explained in the accompanying text.

are started at the tops of columns. The upper deck of Fig. 1 illustrates the drop-line deck.

3.—*The Pyramid Deck* is just what its name implies, although, in strict reality, it is an inverted pyramid. In it, whatever the number of lines, the first line is full length (width of the column or the heading) and the succeeding lines are graduated shorter until the apex, formed by the last line, completes it. It is best and most generally used in subordinate decks set in comparatively small type. The bottom section of Fig. 3 is an example of the pyramid deck.

4.—*The Hanging Indention* is obvious to all who have spent any length of time at the newspaper or printing

top-heads built along the lines here suggested (Figs. 1 and 4).

In writing the matter for the model top headings here described and illustrated, it is necessary for the head-writer to work on the assumption that the order of importance of the decks is first, third, second and fourth. To obtain proper emphasis they should be built in that order. In the first deck he will summarize the entire story, placing the most significant part in the first line if there are more than one. He should select the next most interesting

BUILD SUGAR PLANT

Acreage Secured and Operations
Will Begin Next Month

CONTRACTS DRAWN FOR YEAR

Rumors That Several Other Plants Will
Be Built in This Vicinity Before
Close of Next Year

FIG. 4.

A No. 1 heading in which the first deck is a single line. While a good form, it is more difficult to write and space properly than where the upper deck is a two-line, drop-line deck.

phase, preferably a striking one, for the third deck, second in importance. The second and fourth decks should be utilized for elaboration of the first and third, the display decks.

There is need also for a smaller, yet prominent, heading to place over short, semi-important items to add color and interest to the lower part of all pages and to balance the heading at the top. This need was father to the evolution of a No. 2 heading, made up of one cross-line, set in the same style of type as used for the main line or lines of the top-heading, but in a smaller size, and a pyramid deck or hanging indentation in smaller type (Fig. 3). The same size as used for the third deck of the top-heading, but a larger size is preferable. The third

GIRL STUDENT TELLS OF LEAGUE AGAINST WAR

Eleanor Wilson Parker Testifies at
Her Trial in the United States
States District Court.

FIG. 5.

The No. 2 heading may be modified from the form already given by setting the first deck on two lines, drop-line fashion, as here illustrated.

deck of the top-heading could be smaller than 18-point, whereas the top deck of the No. 2 should not be. If the third deck of the top-heading is large enough for the first deck of the No. 2, then the latter may be simply an abbreviation of the former, in form identical with the two lower decks of the larger headline. This plan simplifies the matter of type for the hand-set decks, the second and

fourth decks of the top-head and the second deck of the No. 2 being set on the machine. The main deck of the No. 2 heading may be of two lines, set drop-line fashion (Fig. 5).

For short stories, a heading such as Fig. 3 does very well. As will be seen, it is made up of two decks, the first, a cross-line, may be set in capitals of the type used for the second, which is set in lower-case and pyramided, but the size, of course, should not be so large as shown in the reproduction. It is not necessary that the cross-line of this heading should be set full-column width. The heading may be handled expeditiously if the second letter on the matrices used for composition of text-matter is a rather bold antique or old-style letter.

In opening this phase of the subject, we stated that the system of headings for the ordinary use of the average small-town paper could be of three or four styles. We had reference to a rather common practice of heading very short items with a single, small, bold-face, machine-set line. Since this style of heading is also used for sub-headings, interspersed through long stories to break the

ARMY STUDENTS GET POINTS ON MACHINE GUNS

Tenth Week of Officers' Train-
ing Camp Begins With No
Let-Up in Work.

FIG. 6.

Style of top-headings used in *The Chicago Evening Post*. While graphic, and undoubtedly interesting, it is better suited to the metropolitan press than the small town daily or weekly newspaper.

monotony of too much continuous matter, it is probably advisable to avoid its use, using only the first three styles.

The jump, or run-over, headline should be added to the above listed and described headings. It is used on the continuation of a long story from a preceding page. Some papers use a new heading, whereas others simply use the top deck of the original headline set in smaller type. As a means of identifying the story quickly, the latter plan is preferable.

A banner headline is a large line which extends across the full width of the paper. It is regularly used on the front pages of metropolitan dailies in an effort to increase sales, but the average small-town papers are not sold from stands and this style of head is inadvisable except on the occasion of news of momentous interest, "breaking" close to press time or on press day.

While we have described and given examples of several styles and sizes of headlines essential to the most effective make-up of newspapers, there are many other styles, and some radically different. Fig. 6 is a style that is widely used over important stories placed at tops of columns. Our preference is for headlines as described, especially in small-town papers.

If headings are to be pleasing they must be symmetrical, and to obtain that quality in headlines the first consideration is to suit the length of the matter in writing to the space allotted to it. More headlines are faulty because of faulty length of lines than in any other detail. Fig. 7 is an example of a heading faulty in that respect. To overcome the poor effects due to carelessness or haste in writing headlines it is almost necessary to lay down a rule to consider symmetry first and content afterward, important though content is. Nothing makes a paper

ordinary letters and the space between words as single units, wide letters, such as "M" and "W," as one and a half units, and narrow letters, as "I" and "J," as half units. In decks such as the drop-line, in fact in all except the full-length cross-line, the writer may safely allow himself latitude of a variation of one unit either way and no bad effect will result. To be able to figure the units of the copy for comparison with his model, and to expedite the work, copy for headlines should be written according to lines on paper as they are to appear in type. This

GREAT ARMY PICKED TODAY


<p>HOOVER MAY QUIT IF FOOD BILL IS NOT TO HIS LIKING</p> <p>Senate Abolishes Job He Wanted and Squabble Over Other Details Goes Merrily On.</p> <p>ENDING SHIP BOARD ROW</p>	<p>"Here's YOUR Number"</p> 	<p>Report 2 Americans Shot for Trying to Kill Kaiser William</p> <p>London, July 19.—The Reuter Amsterdam correspondent sends the following: "According to information available here, which must, however, be treated with necessary reserve, two Americans were shot recently on the charge of having attempted to take the German emperor's life."</p>	<p>EXTRA</p> <p>REICHTAG VOTES RESOLUTION IN FAVOR OF PEACE</p> <p>Michaelis Defends Legality of Submarine Activity in Speech</p>	<p>Draft Starts at 9:30 A. M.; Over by Midnight; 10,500 Numbers to Be Drawn at Washington; Chicago Now Awaits Call for Liberty Army</p> <p>RUSH FOR NUMBERS</p> <p>Older Men Recall Drawing Plan of Louisiana Lottery</p> <p>Registered Men! Don't Overlook This!</p> <p>CHANGE IN THE SYSTEM</p> <p>Simpler Method Adopted, but Order of Call Cannot Be Made Known</p>
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FIG. 8.

An example of a "banner" heading which is often used when news of extraordinary interest must be given appropriate treatment. To be consistent in the use of such headings, regardless of whether the news is important enough to merit it, only serves to nullify their effect when used with sufficient reason. The three-column heading at the right is known as a "spread."

more displeasing than lack of symmetry in or uniformity between the headlines. No matter how well a given series of words may summarize the story, they should be changed if too long or too short for a pleasing effect in the allotted space. Type is not made of rubber, and if a line will accommodate only twenty letters of average size, twenty-one are as impossible as twenty-nine. Inversely, too short a line destroys symmetry, and to letter-space a line to the required length for symmetry of form creates a very poor effect because of lack of relationship of appearance between that line and the adjacent regularly spaced line.

To avoid such difficulties, often seen and realized only when the compositor has set the heading, or after it has

enables the writer to know just which lines are long, which short.

While, of course, the ordinary rules of English and office typographical style are followed in matters of punctuation, abbreviation, etc., on headlines, points are used as little as possible and abbreviations are generally avoided—except, of course, standard abbreviations such as Mr., Col., etc., which can be eliminated only by destroying the sense or by substituting longer words to make the meaning equally clear. Periods are not used at the ends of important display decks, and in many instances are omitted after subordinate decks of pyramid or hanging-indentation forms. Points in display decks are unsightly, and, because the words are few, comprehension is generally simple and easy without them. In pyramids and hanging indentions the dash is often used between the several parts, or stub sentences. Apostrophes, being essential to sense, are used, of course, where necessary, and question-marks and exclamation-points appear when called for. Quotation-marks are avoided, both because they make the heading unattractive and take up valuable space. Figures are largely used for their striking effect, their vividness, and as a means of saving space. It is quite a common practice to use figures for numbers of two or more digits and to spell out numbers of one digit, but when the figures are longer than the corresponding word, such as "1,000,000" against "million," it is the part of wisdom to use the word. Hyphens at the end of feature lines in headings are displeasing to the eye and should be avoided. Do not, therefore, divide words at the ends of large display lines.

Words dependent upon each other to convey a single thought should appear on the same line. "Boy Is Cut to Pieces by Train" should not be divided after "to"—the logical division is after "pieces," which would make the first line too long in proportion to the length of the second and would necessitate a new arrangement for a two-line drop-line deck, as this heading originally appeared. Unim-

GERMANY ADMIRER BY NIPPONESE

FIG. 7.

The lines of headings arranged drop-line fashion should be of uniform length, so that the appearance will be pleasing through symmetry.

been printed in the paper, it is a good plan to select one properly spaced and symmetrical example of the various styles of headings used and paste them on a card to be hung over the desk of the headline writer. With these examples to go by he can count the letters of the important decks to be set in large type and the words of the subordinate decks to be set in small type and write his copy to suit the space. He can scheme in various ways, and a little thought will generally result in a headline that is not only satisfactory as to content, but in appearance as well. In apportioning his space he should figure

portant words, such as "and," "an," "but," etc., should not be placed at ends of lines in display decks if it is desired that lines should break by sense.

Occasionally in weekly papers, and perhaps more frequently on daily newspapers in larger cities—we do not refer to metropolises here—a story of extraordinary interest will develop which warrants the use of a larger headline than the regular top-heading. A heading may be prepared for such a story that covers two, three, four columns or the width of the paper, in fact, and such are known as spread-headlines. We are reproducing an example of the spread-heading herewith (Fig. 8), but no special style governs their composition—it's simply a matter of following headline forms in a general way in the arrangement of the larger type in amplified space.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

Estevan Progress, Estevan, Saskatchewan.—You publish an admirable paper. There is hardly enough ink on the copy we received, however.

A. L. TUCKER, Detroit, Minnesota.—The first page of *The Herald* is made up in an interesting manner—presswork is also good. The paper appears to be ably edited, and the feature of home-made cartoons illustrating local events is a good one which should provoke interest.

Huntington Beach News, Huntington Beach, California.—Your paper is a good one in every particular. We would prefer to see your top headings modeled after the style shown in the article preceding this department of review, but many papers have a less effective style.

The Plainview Evening Herald, Plainview, Texas.—You are publishing an excellent paper. Presswork is satisfactory, and the composition and display of advertisements is above average. The large amount of white space generally placed between type and borders in advertisements adds materially to their appearance, and causes the type to stand out effectively through the contrast gained.

Central Missouri Republican, Boonville, Missouri.—We admire the orderly make-up of your first page as represented by your issue of April 26. It is reproduced. We regret that your especial interest in make-up stops with the first page and suggest that you adopt and adhere to the pyramid style of make-up of inside pages as consistently advocated in this department for years. Presswork is fairly clean—more impression and slightly more ink would improve it. Advertisements are well set.

A. B. WOOD, Gering, Nebraska.—You have many reasons for feeling proud of *The Gering Courier*. Presswork on it is the best among the specimens received this month. Your make-up, while not exactly symmetrical and artistic, is interesting—and by no means displeasing. Your ad-compositor is an artist who knows how to get up display that is pleasing, forceful and simple. The almost consistent use of one style of display type, Cheltenham Bold, adds also to the effective appearance of your pages. Nothing makes a newspaper more displeasing than a great variety of display letters between many of which there is no relationship.

The Evening Post, New York city, carried in its June 20 editions a magazine supplement entitled "Greater Port of New York Supplement," a comprehensive review of shipping from and into the harbor at that city. The cover is made up of the titular matter, a large illustration of an ocean liner at sea and a panel at the bottom showing freight yards full of cars, factories, etc. It was printed by the rotogravure process. The inside pages are profusely illustrated and filled with interesting text. Considerable display advertising is carried in the issue, set in the *Post's* simple and readable style, which has been commented upon as being about the best which appears in any of the larger daily papers.

Three States, Middlesboro, Kentucky.—Presswork on the copy of your paper sent us is very poor. At this distance, the trouble appears to be a combination of hard rollers, insufficient ink and a worn tympan, probably unchanged from a previous issue—or issues. The extra-condensed type used for the second deck of your top headlines is not readable enough for use in setting so many words. The larger size used for the two lines of the main deck is satisfactory. You would have had a more symmetrical make-up had you placed the two columns headed by the large oval half-tone (issue of June 22) in the center, with miscellaneous news-matter on either side. As it is, all your headings are on one side of the page.

The St. Tammany Farmer, Covington, Louisiana.—Make-up of inside pages is disorderly. We suggest that you follow the pyramid style of grouping all advertisements from the lower right-hand corner. Your first-page make-up is interesting, but a little too metropolitan for a small-town weekly newspaper. A subscriber picks it up, and from the large headings judges from appearances that events have occurred thick and fast just before the paper went to press; or have your readers become so accustomed to large, black headlines they have ceased to

become excited over them? In the latter case, how do you expect to bring them to their feet when you really have a story of importance?

The Sarasota Times, Sarasota, Florida.—We would suggest that you use more display headlines on the first page of your paper in order that it may appear more interesting. Presswork is good, and the advertisements are generally well arranged, but the use of too many styles of type in them mars the appearance of the pages to a great extent. We note

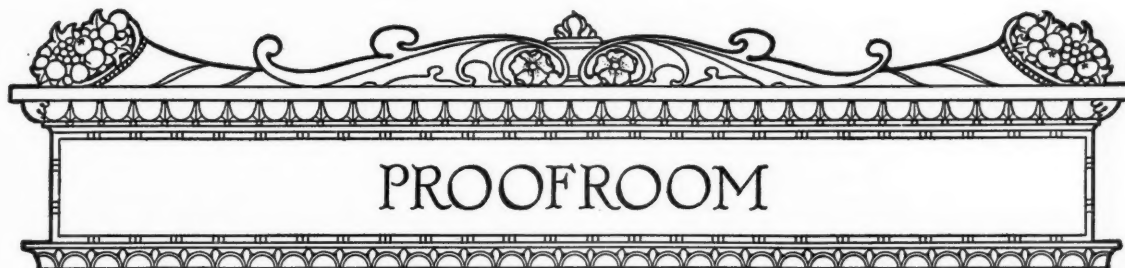


Pleasing and orderly first page from Boonville (Mo.) newspaper.

one in particular which, because of this fault and an effect of congestion due to the use of larger sizes than necessary, is quite displeasing and ineffective. We refer to the two-column advertisement of the New York Store in your issue of April 12. Remember, small type, with ample white space surrounding it, is much more effective than large type closely spaced, and infinitely more pleasing.

The Daily British Whig, Kingston, Ontario.—Presswork is not what it should be. Of course, we realize that with a fast perfecting press one can not expect book-work printing, but, at the same time, there is no reason why the pages on the side of your paper printed first should be as badly smeared as they are. Most of the advertisements are well set, but, in some of the smaller ones, we note more lines of large bold type are used than are consistent with the most pleasing appearance of the paper as a whole. Effectiveness in advertisement display does not depend on bold types only. We are, as individuals, a little suspicious of the man who talks loudly, and who blusters, and type affects us in much the same way. Smaller and less bold type-faces, with more white space to lend contrast, would result in advertisements equally effective, and both the advertisements and the paper would be more acceptable. Incidentally, requiring less ink than the bold type used, the slur on the pages printed at the first operation would be reduced considerably and presswork thereby improved.

RALPH MORROW, Greenwich, Connecticut.—You are justified in feeling proud of the *Press*. We admire most of all the clean presswork—its most prominent feature. While the make-up of your first page is interesting and symmetrical in all issues sent us, we do not admire all the headings. We do not admire large headings made up of two large hand-set lines only, over short items, especially in a weekly paper such as yours. This may be all right from an editorial standpoint in a daily newspaper where the news comes "hot over the wires," but to have such a heading over the review of Sunday-evening church services in a paper published the following Thursday is going a little too far. A smaller heading should be used, or some smaller decks to temper it, for, in a way, it is misleading as handled. Make-up of inside pages is not pleasing, the advertisements being so placed as to cut up the reading-matter in small groups, making it difficult to follow. We recommend for your consideration the pyramid make-up, illustrated and commented upon in practically every past issue of this journal.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Expression.

W. M., New York, writes: "I am uncertain in the grammar of sentences of which the following is an example: 'Current topics are discussed with a view to enable the student to,' etc. I would have expressed it: 'Current topics are discussed with a view of enabling the student to,' etc."

Answer.—This seems to be an example of a common confusion in the use of prepositions, and also of erroneous substitution of a verb for a noun. I say "seems" because many persons who should know at least as well as I do how to use good English would not acknowledge that it is erroneous. For my own use I think I should never have the word "view" in such a sentence; but I might use it in writing hastily, and I think it would then be "with a view to enabling." A view in such expression is a look or looking, and it would necessarily be a looking forward, to or toward something. What would be my personal expression of the intended sense if I wrote it I am not sure, for I might think of other words at the moment. At this moment it would be "for the purpose of enabling." As a printer's proofreader, reading a proof of some other person's writing, I should leave it as written by that other person. "Safety first" is the best slogan for the ordinary proofreader, and he is not safe in attempting to exercise the freedom of an editor. This need not check or control his actual knowledge; it should control his application of that knowledge where he knows it is not welcomed.

Spelling of Words Ending in -er and -or.

A. A. G., New York, writes: "Can you tell me the difference in the use of the -er and -or endings of nouns such as adviser and advisor? The -or ending of nouns denoting agent seems more frequent. Is there a difference in meaning or a rule for deciding the correct use? We have maker, distributor and distributor, creator, etc. Does the personal element have anything to do with the formation, or the root of the word, or what?"

"In the sentence 'There was a lot of mistakes made,' is the singular verb, 'was,' correct? While the collective force of the plurality is evident, could it be grammatically considered correct to have the verb agree with 'lot' and hence be a singular verb?"

Answer.—This question about spelling surprises me just as another question did many years ago. Both this and that found me totally unprepared to answer them, since they were the first instances in which my attention had been called to their subjects. "Why do words ending with silent *e* drop the final letter on adding a suffix?" Such was the question asked of old, which had to be answered instantly. Much more time has been available in this case, though the writer, sending the letter just as

the next month's issue went to press, asked that the answer be given in that issue, which of course was impossible.

Search in books fails to yield satisfactory answers, which means, of course, that such matters are not commonly considered worthy of attention by writers. But one book does contain a short paragraph about the suffixes, with the addition of -ar as in liar, beggar, etc., and some imperfect lists. It is Sherwin Cody's book, "Word Study." Mr. Cody does not say which spelling seems or is more frequent, but he does say that "-er is the regular form," and treats the others as exceptions! And yet he gives a somewhat enlightening rule as to these which shows that they are not exceptions. He says that we keep the spellings liar, beggar, conductor, etc., because such were the forms in the Latin roots from which they were derived. In its intention this is true, but in its expression it is inaccurate.

These spellings can not be determined by the personal element, for that is common to all of them, as it always denotes agency, whether of a person or a thing.

What is more like actual truth seems to be that -er is used whenever the suffix is simply added to an English word, as make, maker. When the word is adopted as a whole from the Latin, as conductor is, the spelling is -or. Such words in Latin are not roots from which English words are derived; they are Latin words adopted entire, and such adoption is not included in our understanding of derivation. But no rule can be made for these spellings to indicate a clear distinction, unless it might be possible for special etymological scholars, which we can not all be. Just one clear rule seems advisable. That is, in cases of doubt consult the dictionary. The only way to avoid doubt is to memorize the spellings.

In the sentence under inquiry the verb should be plural, "a lot of mistakes were made," since it plainly means mistakes were made, not a lot was made.

Suggestion of a Hyphen.

Inquirer, New York, sends this suggestion: "Will you pardon me if I suggest a possibility for another use of the hyphen? It is to compound certain prepositions with nouns and verbs, as in 'Carranza was looked-to to stop the outrages,' and 'He acted as whipper-in in the game.' It would, of course, be an arbitrary use, and chiefly as a guide to the sense, but is it not worth considering?"

Answer.—I think most writers and proofreaders will agree that intrinsically this is not worth considering. But it is not, as our correspondent seems to think, an original suggestion. Examples of such use of the hyphen are abundant in our literature, but chiefly in the books of long ago. At present the almost universal demand is for

utter non-use of hyphens to join words. All such compounding is mainly as a guide to the sense, and as such held to be useful; but it is evident that in the vast majority of instances the reader can not fail to supply the needed joining mentally. He knows that only the one thing can be meant whether we write for him steam-engine or steam engine. So it seems to be decided that we must leave the two words separate, although we always accent the first, just as we do in steamboat. It is impossible to establish usages on any satisfactory basis if we thus ignore analogy. Herbert Spencer was one of our earlier authors who always used the hyphen as suggested by our correspondent.

Written for THE INLAND PRINTER.

PRONUNCIATION OF ENGLISH.

BY F. HORACE TEALL.



N beginning to write this a false start was made, which was perceived when the first word was written. The mistake consisted in making the title "English Pronunciation," while the subject to be treated is mainly American pronunciation of the English language. Many divergencies would be interesting as existing between the English and American methods of speaking the same words, but these are not germane to the present purpose.

One phase of our subject is of special practical interest in connection with the work of printers, and that is the sounds of vowels, particularly in accented syllables. Variations in the understanding of what these sounds are or should be are the prime cause of the lack of agreement as to the proper content of syllables. This is true throughout the English-speaking world, but has more effect on practice in America than elsewhere. A former essential difference between American and English practice was seen in the common American distinction between long and short vowels—making the long vowel the last letter of a syllable and always including a consonant after a short vowel—while English practice made no distinction. This difference has largely disappeared, though still surviving sufficiently to cause some confusion.

Pronunciation has been a prominent feature in dictionaries of the English language since the eighteenth century. Before then it had been assumed that people knew well enough how to speak their words without any special telling. One of the most pretentious early lexicographers to attempt such display of personal erudition of this kind was John Walker, who had been an actor and a teacher of elocution. He made extravagant announcement of his personal qualifications, with the assumption that the one acceptable standard for correctness was the speech of the cultured classes in London, and that he was the one man who could best report their pronunciations. We mention him first because his work was the most influential.

Thomas Sheridan, also an actor and elocutionist, son of Richard Brinsley Sheridan, preceded Walker and avowed the intention "to establish a plain and permanent standard of pronunciation." Walker stated his aim "to give a kind of history of pronunciation and to register its present state." The main difference between these two consisted in Walker's abundant notes by way of "history," which have furnished stock quotations for orthoepists ever since.

One unfortunate phase of this widespread quoting is the apparent error of assuming that Walker's use of sym-

bols indicated the same sounds that are indicated by those symbols to-day. Thus, Walker used the letter *e* to represent the sound of the last letter in words like *city*, while now a short *i* is used for this. History is perverted in all present-day books by asserting that Walker gave such words as having a sound different from the present one, though the real fact is simply that he used a different symbol for the same sound. These words have always been correctly spoken just as they now are, as to their final letter, no matter how the records may differ.

This is said here mainly as a note of protest against an unfortunate prevalence of such misrepresentation in most writings on the subject. Such misrepresentation is especially prominent in the latest and most pretentious book on pronouncing, which makes many assertions of gross error by another orthoepist, mainly of the false use of *e* where the accuser uses an *i*, as in *siti* for the sound of *city*. But undoubtedly both pronounce the word alike, merely using different signs for the same sound.

Nothing could be more false than one misrepresentation which occurs in every word ending in *-ary* in the book mentioned as making the unfounded accusation of error. That book tells us that the sound of that termination is with the vowel as in *fate*. It says the word dictionary is properly pronounced *dictionary*, which is simply absurd. Speakers of English are fortunate in their insusceptibility to such misleading in words so common. They have always spoken such words otherwise, and always will speak them so.

So much direct criticism is worthy of utterance, but only so much is to be indulged in here. Even so much is not simply criticism of one writer, but a good specimen of faults in detail that are common to all such writers. Personal vagaries of similar nature abounded in Walker's numerous notes, and every orthoepist shows much of the same blemish. The universality of this weakness probably arises from the same basic trouble that besets the grammarians, most of whom are inconsequential grammaticasters. Each has to handle an old subject in a manner giving the impression of new thought, and most of the newness is supererogatory nonsense.

Yet there is an important mission for such work as the writers of these books—both orthoepical and grammatical—are striving to accomplish. In the field we are considering the goal is much-needed improvement of speech. Indications of the special evils that demand amelioration are variously worded, but practically the same in all writings. One mistake is almost universal—that of assuming that the object can be attained through such books, whereas the only means that seems at all likely is personal teaching, and for this the teachers must themselves first be taught.

Many books have told what the great fault of common speech is, but we shall quote only from the one we have specially noticed above. Its author tells us of a New Zealand educator who visited London and afterward said: "Rarely did I hear what I should call just a fine, clear, interesting voice speaking good plain English." This New-Zealander had evidently been told that London was the place to hear the best English speech.

The author who tells us of this is an Englishman, and he says: "The typical American accent is often harsh and unmusical, but it sounds all of the letters to be sounded, and slurs, but does not distort, the rest. One can understand what is said. In London, the boasted home of the English tongue in all its pristine elegance and purity, the native seems short of breath. He can not find time to finish his words, and so clips the closing

syllables." He says elsewhere: "Although there may be some who do not believe it, the fact is that the habit of slovenly speech is spreading too rapidly among us."

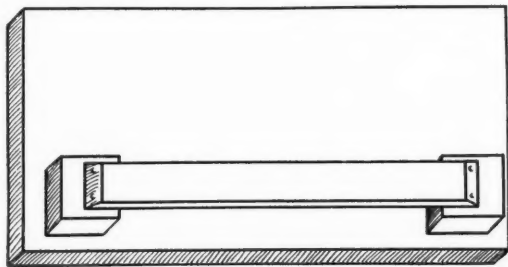
The fact is that no practical dividing line can be drawn between English and American in these matters, but improvement is urgently needed everywhere. If any one desires accurate information as to pronunciation, the safest source will be found in Webster's New International Dictionary's treatise on the subject in the front part of the book.

Accent as mentioned in a quotation above does not mean accentuation of a certain syllable in each word, but something much more general. Syllable-accent is the fixed emphasis with which some special syllable is always spoken. It is now more technically called stress. It has an important influence on form in printing, which it would be convenient, to say the least, to have universally understood in the same way. An example of disagreement is found in the word *tribune*, which is mispronounced much too often by accenting the second syllable, while the proper accent is on the first, *trib*, with the vowel sound as in *hit*.

Accent, or stress, has another prominent influence, one that has been over-emphasized in much grammar-writing. It is this influence that the present writer has been hastily and unduly charged with rejecting. It consists in the absolute fact that in speaking two words abnormally used together the first of the two (usually) is strongly accented, and the two words assume the nature of one word. Accent is the most common determining feature of compound words. Rules distinguishing between hyphenated and close compounds have had much currency, but they have never been applied in practice, even by their most strenuous advocates, and never could be made practical. Our language abounds in single words in which the worthless accent-rules call for hyphens. Likewise we have many compound words in which our best writers use hyphens where these rules prescribe the close form.

A HOME-MADE TYPE-HIGH GAGE.

Every office does not possess a type-high gage, and in the average country office much good time is lost from the lack of one of these convenient little accessories. I herewith give you a drawing of one I made, and one that any one can make in a few moments' spare time. Taking a



smooth piece of board, I found two spoiled wood letters (15 lines) and fastened them at the ends of the board just far enough apart so that a piece of wood furniture, 12 picas wide and 60 picas long, would fasten to the letters nicely with long brads. This gave me a suitable gage for practically every cut that would go into the paper. Of course no cut wider than 60 picas could be used, but cuts being passed under this gage are tested at all points. If cuts are too high or too low it can be readily noticed and remedied.—*Van V. Boyce*, in "Equipment."

MORE SALES—THE PRINTER AND THE ADVERTISER.*

BY C. R. LIPPMAN.



THE mental attitude and actions of a human being are governed entirely by his point of view. This psychological axiom should be the guiding point of the printer in his dealings with the advertiser—I am now speaking of the printer forward-looking enough to see the boundless possibilities of direct advertising; that is, the use of printed matter in sales and advertising campaigns.

Why? Because he should drive home to his customers or prospects the fact that he can help them to more sales; in other words, that both he and his prospect are after the same object—more business, and that for that reason they should put heads together as collaborators on the same problem, rather than as opponents in the game of mental checkers that precedes an order.

You know the feeling of helpful comradeship prevailing between commercial travelers. It is rooted in the consciousness of a community of tasks, and hardships. Each traveling salesman knows what every member of the fraternity has to put up with in strenuous sales battles, in discomforts, etc., and, therefore, willingly gives him all the help, all the information, that may be of assistance.

Now, suppose that is the spirit in which printer and printing buyer meet! You will see at once that such an attitude on the part of both will entrench the printer so strongly with his customer that lower bids from other printers are of no interest to him. But a mere advocacy of such relations between the buyer and seller of printing is not sufficient. It would be "mere nerve," unless the printer is prepared to deserve it through his ability to give practical advice and suggestions.

There are two ways of providing this: Either to hire it or acquire it. In either case it should be of a sufficient degree of proficiency, not only to command respect, but also to outdistance similar help offered by other printers.

This is not so difficult a program as it sounds. It does not necessarily mean a long course of study in advertising. If the printer will make himself an expert on just one or two important phases of direct advertising, he can quickly become a shining light in these.

Let me illustrate this idea from my own experience as chairman of the Round Table on Direct Advertising of the New York Advertising Club. We meet every other week for lunch, from 12:30 to 2 P.M. Among our attendance is quite a percentage of printers. We have purposely refrained from any set program in order to be as helpful as possible to each participant. Our motto has been: "Your problem when you attend." So, at every session, we have invited questions that come red hot from the day's experience. In order to guard against the danger of having such a program too rambling, and trying to cover too much ground, we gave preference to two fundamental problems, fundamental enough to interest everybody and so vital that there is no end to the attention they deserve. These two problems are so transcendent in importance that any man who masters one or more phases of them will get a respectful hearing from every business man. If properly solved, these problems reduce disappointment and waste in advertising.

*An address delivered by C. R. Lippman, president of the Business Men's Advertising Service, Incorporated, New York, before the convention of the Associated Advertising Clubs of the World, at St. Louis.

Problem No. 1 is this: How to reach the right individual in a direct-advertising campaign.

Problem No. 2: How to make direct advertising bring orders direct.

The first problem may seem very simple; yet how many campaigns of direct circularization have fizzled out because the matter did not reach the right individual in the firm to which it was addressed.

It is not enough to remember here that, to get attention, a piece of advertising must "hit the prospect where he lives." We must remember that different officers of a firm live in different spheres. This is particularly true of large firms.

For example, if you want to advertise a collection service, you would naturally want to reach the credit man. In many cases it will pay to conduct a preliminary campaign just to secure his name. But suppose you can't get his name. Then it will pay you to divide the mailing-list into two parts—one containing the list of larger firms, where one man devotes all his time to credits; the other, the list of smaller firms where the duties of credit management fall upon the shoulders of the manager or the office manager.

Thus you can "sharpen" your appeal with greater effectiveness. For instance, the credit manager thinks only in terms of efficient credit management. He can be impressed most effectively by dwelling upon the advertiser's facilities to be of assistance to him, to make his department show up better, to keep down the losses from poor outstandings.

On the other hand, if you want to impress the general manager on this subject, you can bring to bear with even greater effectiveness additional arguments that will show the effect of a good collection service on good business management.

For example, by showing that a sale is only a loss, a transfer of assets to customers, until the bill is paid; that an effective collection service will help him turn his capital more rapidly, that it will help him take advantage of special opportunities where ready cash is needed. All these points are of minor importance to the credit man, but of major importance to the general manager.

There is no limit to the resourcefulness that can be employed to secure names. One way is to be thoroughly familiar with all the sources where trade and other directories may be obtained for any line of business. Every printing salesman ought to have this information.

Another good way—particularly for the printer—is to suggest that the advertiser give you an order to write and print a booklet of vital information to the particular line of prospects, preferably so planned that the information is presented in a helpful or striking manner. There are dozens of ways in which this can be done in each field. Then start a preliminary campaign in which you offer the booklet, provided the appended card is returned with the name of the individual interested. Naturally each name thus secured is worth a dozen names collected by the advertiser in other ways.

Problem No. 2, "making printed matter close orders," is a still larger problem.

In discussing it, I take it for granted that the printed matter is prepared according to the rules of good typography; attractive headlines, good copy and effective illustrations.

I shall devote my remarks to the particular kind of punch the personal salesman puts into his closing arguments that land the order.

To make the suggestions practical, let me classify them according to principles:

a. *Restriction*.—Make the offer limited:

- 1.—As to time;
- 2.—As to supply available;
- 3.—As to quantity allotted for each territory or prospect;
- 4.—As to a given number of orders received (the first hundred or two hundred, etc.), etc.

b. *Convenience*.

- 1.—Self-signed return or order blanks.
- 2.—Offer, to send on trial.
- 3.—Invitation to inspect samples at a convenient point.

4.—Handy-to-fill-out order blanks, etc.

c. *Vivid visualization of advantages*.

1.—Show profit possibilities or utility possibilities in a variety of ways.

2.—Picture what the prospect could do with the money you can save him, or help him to earn, with your proposition.

3.—Picture the reverse side of the medal—the benefits he loses if he doesn't accept your proposition.

4.—Show the benefits his rivals will gain if they accept the proposition and he doesn't.

d. *The vanity appeal*.

1.—Show that others whose judgment he respects have accepted the proposition.

2.—That he owes it to his reputation as a wide-awake individual to accept.

3.—Name your proposition so it will appeal to his local or occupational pride. For example, a manufacturer has found that he can do more business when he names the same assortment according to the various States he circularizes. To merchants in Kansas, he offers the "Kansas Assortment"; to merchants in Nebraska, he offers the "Nebraska Assortment," etc.

A maker of fountain pens circularizes bankers about a "bankers' pen," and offers the same pen to attorneys as the "lawyers' pen."

4.—Appeal to his progressive-minded spirit.

5.—Appeal to his reputation as a leader, etc.

e. *The special-inducement appeal*.

1.—Offering a special reduction.

2.—Offering a premium in the shape of extra goods or prizes, etc.

3.—Offering a rebate under certain conditions. (This plan was adopted by the Ford Automobile Company when it offered a rebate on each car sold during the year, provided the total sales would reach a given total.)

4.—Offer special help, such as demonstrators, erectors, expert advice, etc., instruction of the customers' employees in the use or sale of the goods advertised, etc.

Of course, these are just the high spots of this problem, which, like every other, is inexhaustible.

POWER BEHIND ADVERTISING.

An advertisement is a printed declaration of principles and policies. It places every manufacturer on record before the world. Salesmen may argue, gesticulate and use rebuttal, but the cold printed advertisement rings true and sincere, for it is signed by the manufacturer. Many a salesman, to convince a hesitating buyer as to the truth and sincerity of his statements, has flashed his company's advertisement, has read excerpt after excerpt from the advertisement, and then proudly pointed to his company's signature as a guarantee of the truthfulness of every statement made.—*Manufacturers' News*.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"An Outline of the History of Printing."

For those who desire a comprehensive knowledge of the history and development of the printing art from the first use of movable types up to and including the period of three and four color process reproduction and photogravure, the latest important discoveries, with dates and names of men prominently identified with that history, without having to do extensive reading, this work is admirable. Briefly, the invention of printing, its history during the early centuries of its practice, paper, presses, photographic illustration and engraving, are reviewed. In fifty-eight pages, the author has given his readers a complete, though brief, history of the art which has fostered and preserved all the other arts. Every printer, no matter what his status in the industry may be, can find practical help and much interest in reading the lore of the industry.

The book is substantially and attractively bound in green cloth, stamped in gold, and should form a valuable addition to any printer's library.

"An Outline of the History of Printing," by R. A. Peddie. Published by Grafton & Co., London, England. Price, 60 cents, postage 10 cents extra. May be secured through The Inland Printer Company.

"Church Advertising; Its Why and How."

It is only during late years that churches have been brought to a realization of the possibilities afforded by advertising in the effort to fill their pews. Time was when to suggest that a church use display space in the newspapers or on the billboards would have astounded ministers, elders and congregations alike. The increase in the number of amusements, the commercial interests that have absorbed the interest of the masses, and other causes, have had a tendency to lead many people away from the churches. It was found expedient by one church to compete with the other demands for the attention of the people by advertising special services, noted speakers, etc., and since this first advertising brought encouraging results in increased attendance, the prejudice against it waned until church advertising is now practiced to a considerable extent in hamlet and metropolis alike.

For those interested in church work, for publishers and printers interested in the development of this new field, this volume, arranged by the executive secretary of the Church Advertising and Publicity Departmental, a former editor of the *Christian Herald*, offers much valuable assistance.

The book is made up of a number of papers, titles of some being: "Sensationalism versus Sanity," "Display Advertising," "Sunday Night Attractions," "Right Methods Bring Results," "Many Ways to Many Minds," etc., all replete with valuable suggestions to those interested in church work and advertising.

"Church Advertising; Its Why and How," arranged by W. B. Ashley. Published by the J. B. Lippincott Company, Philadelphia. Price, \$1; postage 10 cents extra. May be secured through The Inland Printer Company.

"The Typography of Advertisements That Pay."

Gilbert P. Farrar is well known to all readers of THE INLAND PRINTER, and especially so of late for the splendid record he has been making as chief of the service department of The Arrow Press, New York city, which firm specializes in the production of display and direct-by-mail advertising for national advertisers. The announcement of the publication by Appletons of this work from Mr. Gilbert's pen, the result of wide experience in advertising and printing lines, will be welcomed by all — especially by those advertisers whose knowledge of printing is superficial and those printers whose knowledge of advertising is slight.

This book offers expert information on how to choose and combine type-faces, engravings and all other mechanical elements of modern advertising construction. The author discusses his subjects simply and to the point, and furnishes concrete examples throughout to demonstrate the value of the various factors in the mechanics of advertising.

The volume contains almost three hundred pages, about one-third being occupied by excellent examples of advertisements, illustrating points worthy of consideration by all who want their advertising to reap results. It is bound in red cloth, blind-stamped on the front cover and stamped in gold on the backbone, and is very pleasing.

"The Typography of Advertisements That Pay," by Gilbert P. Farrar. Published by D. Appleton and Company, New York city. Price, \$2.25; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Progressive Exercises in Typography."

The increasing interest in printing as a subject for vocational instruction has called attention to the need for text-books suitable for use in the schools. Hundreds of books have been written on printing, but practically all of them are only adapted to those who have had practical experience in a commercial plant. "Progressive Exercises in Typography" is described on the title-page of the volume as being "a text for the school print-shop and the apprentice printer," and is written with the particular idea in view of supplementing and guiding the instruction of youths in the school classes. While the lad who enters the printing-plant to learn the trade usually finds out for himself what a three-to-em space is, learns the positions of the various letter-boxes from a marked case and progresses quite a long way toward mastering the trade before he becomes interested in books

on printing—which fact, naturally, has influenced the writing and publication of books of an advanced nature—this work gives particular attention to all these rudimentary phases. The book is designed to help those who do not know a thing about printing.

In true pedagogical form, the book, which is in reality a course in the rudiments of printing, leads the beginner from the very simplest exercise, step by step, through properly succeeding work, which should give him experience in the essentials of printing.

"Progressive Exercises in Typography," by Ralph A. Loomis, B.S., instructor in printing in the William L. Dickinson High School, Jersey City, New Jersey. Published by the Taylor-Holden Company, Springfield, Massachusetts. Price, \$1; postage, 10 cents extra. May be secured through The Inland Printer Company.

Printing Trades Blue Book—Illinois Edition.

The Illinois edition of the Printing Trades Blue Book for 1917 has recently come to hand. This work is now too well known to require any introduction to the trade, this being the eighth annual edition. It has been steadily enlarged each year until it has become a reference work that should be on the desk of every printer in the State, and on the desk of every concern doing business with the printing and allied trades in the State.

The book is divided into several sections. The first presents a complete directory of all firms in Chicago, arranged alphabetically. The second includes all of the firms in the State outside of Chicago, arranged by cities. Then follows a classified directory covering all branches, which will be found especially useful when any special work is required. In the back of the book is a watermark directory, a list of the organizations in the trade, together with other information, such as Machine Composition Customs, Ruling Customs, Printing Trade Customs, etc.

The Printing Trades Directory is published by A. F. Lewis & Co., 660-661 Transportation building, Chicago, and 41 Park row, New York. Price, \$3. May be secured through The Inland Printer Company.

"Conditions of Labor in American Industries."

The student of economic and industrial conditions will find much of interest and value in this work, the joint effort of W. Jett Lauck and Edgar Sydenstricker. The volume, as stated in the preface, is designed to meet a practical need for a compact collection of the results of the large number of investigations and studies of conditions under which the American wage-earner and his family work and live. It is presented merely as a summarization of the principal and fundamental facts that have been ascertained during the past decade and a half; it is not intended to be a critical discussion of these facts, or to be an argument in favor of or against any partisan conclusion, or any remedial program. Such conclusions as to the existence of a condition, or set of conditions, as appeared to be clearly warranted by the facts ascertained by official and other authoritative data, have been suggested, but the attempt has been made to avoid the statement of opinions or of conclusions which, although the authors may feel convinced of their truth, are not generally agreed upon as the actual results of the various inquiries.

That the authors are well fitted for the preparation of a work of this character is assured by the fact that they were assigned to undertake the investigation and compilation of data for the Federal Commission on Industrial Relations.

The work is a statement, rather than a description, of some of the fundamental conditions of labor in modern industry in the United States, and it has been prepared in the hope that it will prove useful to the student, be he in the classroom or in his vocation, employer or employee, business man, social worker or legislator. The summary presented in the volume is a summary of conditions as they have been found to exist in the period roughly indicated as beginning with 1900 and ending with 1914 or 1915. The authors state that they realize the fact that there have been marked changes in wages, hours and employment since the summer of 1915, due to unusual industrial activity, and attention has been called to these changes at various points, and, wherever there have been sufficient data, the general effects of these changes have been suggested. As yet, however, the results of investigations of the changed conditions of labor are not available. Moreover, the permanency of the changed conditions during the past two years is, it is believed, generally regarded as problematical in considerable degree.

Among the subjects treated are the racial composition of industrial workers; extent of trades-union membership; women in industry; the employment of children; weekly wages of both male and female workers; the difference in wages of men and women workers; annual earnings of wage-workers; the wage-earner's loss in working time; the extent of unemployment; analysis of the causes of loss in working time, or unemployment; hours of labor; industrial accidents; profit-sharing and bonus plans; employers' welfare work; labor and scientific management; occupational disease hazards, etc.

"Conditions of Labor in American Industries—a Summarization of the Results of Recent Investigations," by W. Jett Lauck and Edgar Sydenstricker. Published by Funk & Wagnalls Company, New York. Price, \$1.75 net.



We Had a Glorious Fourth, But—Oh, the Fifth.

Photograph by A. M. Ketchum, Findlay, Ohio. Submitted by A. B. Doerty, also of Findlay.

WHAT SCHOOLS OF JOURNALISM HAVE DONE AND CAN DO.*

BY PROF. W. P. KIRKWOOD.



AMERICA'S schools of journalism, the oldest of which has been in existence less than ten years, are right in the thick of the educational scrimmage. They have been in it for some time and they have scrimmaged their way toward the goal they started for. In other words, they have "done things." They have equipped young men and young women with journalistic ideals and some knowledge of the profession, and sent them out to try their equipment and knowledge on the world. They have organized short courses for men already in the profession who have felt that their original and acquired equipment and knowledge were not adequate to their needs. They have established bureaus of exchange for the buying and selling of publications in order that some might find their way out of the profession, and others in. They have sent extension men — missionaries — out over their several territories to aid in installing cost systems, and otherwise to make the inefficient efficient and the already efficient still more efficient. They have survived and overcome the ridicule and opposition of the scoffing, skeptic and sometimes dyspeptic newspaper men, who, when schools of journalism were suggested, declared that the only way to become a newspaper man was to start as a "devil" and climb with ink-smeared hands and with hoofs, horns and barbed tail. They have created no cyclonic commotion, but they have created an atmosphere.

Now, all of this sounds rather imposing, but there is no reason why the younger entrants into the field of instruction in journalism should feel like Alexander the Great in his childhood. When his father, Philip, had won some signal victory, you remember, he would exclaim, "There will be nothing left for me to do." There is much left to do — very much. Indeed, all that has been done has merely prepared the way. The schools of journalism can help to correct the evils of the profession, of which we speak perhaps too sparingly in public. They can help to create that elusive thing, a professional consciousness, and to aid in formulating standards of professional ethics. They can assist in a reappraisal of news values and in the defeat and final rout of yellow journalism. They can have a share in the development of a public sentiment that will ring in the day of a wholly independent press. They can aid the rural press in entering into its own in a larger way.

There, you have it in a nutshell — the gist of the whole matter.

Too Early to Judge by Graduates.

On the basis of the work done by their graduates, it is really too early yet to pass judgment on schools of journalism. It is only nine years since the first school of journalism invited young men and young women to enter and receive professional instruction. It is only five years since the first of the young men and young women who accepted the invitation were awarded diplomas and came forth to conquer the world for their school-born ideals. Plainly, it is not fair to assume that these first graduates have accomplished much by this time. Even if they have accomplished much, they are few in number and their work could hardly show conspicuously alongside

of that of so many other workers, in a country of as many newspapers as the United States has. They have not set the world aflame, and no one expected that they would.

That journalism-school graduates have made something of an impression, however, is seen in the fact that we no longer find in print articles ridiculing the idea of teaching journalism anywhere but in a newspaper office, though now and then we do hear a "cheep" of that old kind.

Victor Morgan, editor of the *Cleveland Press*, has tried out twelve graduates of schools or departments of journalism. . . . Of these twelve men, six showed unusual promise and were given regular work. The other six, though not given jobs, were not regarded as failures.

Not a letter received from something like a score of editors, nationally known, contained any real "knocking" of the schools. . . .

The schools of journalism have done two things: They have, through their graduates, shown that much can be done to train young men and young women for newspaper work. Through graduates and by direct service they have not only broken down opposition, but won at least a measure of editorial confidence.

Have Helped to Lift Standards.

Now, for both the metropolitan and the rural press the schools of journalism have done another thing: Simply by their existence they have done something to raise newspaper standards. The newspaper man knows what it is to work on an assignment with the expectation that the results will be judged by a critical editor. The entrance of the school of journalism into the field has introduced the critical editor. It matters not that some of the schools or departments of journalism are directed by men who have had little experience in newspaper work. That the schools are there, that for the most part they are under the guidance of experienced and thoughtful newspaper men who are searching out the sound ethical standards of the profession, that every head of a school of journalism is a critic of potential if not of actual power — all of this creates an atmosphere and puts every newspaper editor in some greater degree on his mettle. As schools of journalism find themselves, work out more fully their own problems, and investigate the problems of the profession, they are going to help create still higher standards, and the reaction of the press is going to be the more surely beneficial to the public.

Stand as Foes of Professional Evils.

But there is more that the schools of journalism may help to do. They may help to correct some of the confessed evils of the profession and business. There are several fiery dragons of this kind to be slain.

Summing up the lists of Oswald Garrison Villard, editor of the *New York Evening Post*; Washington Gladden, a preacher of national fame, who has had experience as an editor and as a victim of newspapers, and Merle Thorpe, former head of the department of journalism of the University of Kansas, now editor of *The Nation's Business*, I find the chief evils scheduled are the following, though there are others:

- 1.— Carelessness in the handling of news.
- 2.— The suppression of important news to the advantage of certain interests.
- 3.— A conspiracy with advertisers to mislead honest buyers.
- 4.— The persistent refusal to right a wrong that has been done editorially.

*A portion of an address delivered before the convention of the National Editorial Association, at Minneapolis, by Prof. W. P. Kirkwood, of the University of Minnesota.

5.— Too much attention to the negative virtue of detecting and exposing evil and not enough to the positive virtue of discerning and praising the good.

6.— Overemphasis on money and popularity as the central values of human existence.

I am decidedly of the opinion that newspapers of the country are less open to charges of these kinds to-day than they were a decade ago. Nevertheless, such charges still make some of us flinch. The taint of yellow journalism has not been washed out. It clings with peculiar tenacity.

Some Newspaper Lapses Cited.

Let us see: We are all familiar with the news story of the public meeting. A man in whom we have confidence, and whose judgment we have always esteemed, delivers an address. The papers report, or purport to report, the address. Some striking statement, possibly an exaggerated illustration used to emphasize a point, is extracted from its setting and made to serve as a lead. Extracts from the rest of the address may be taken out to complete the report, or the whole thing may be slurred over, leaving the reader with the feeling that the man who had held his confidence and respect was what Socrates is said by a modern organ of satire to have called Alcibiades—a d-a-m-p-h-o-o-l. This kind of thing is unworthy of any newspaper that deserves the name, and yet you and I have seen it done again and again.

The suppression of news, I believe, is not so common. In an experience of twenty years in newspaper work I saw few serious samples of this, though I saw enough to convince me that news was sometimes suppressed for unworthy reasons. I remember very distinctly a typhoid epidemic—one of several—in a western city a few years ago. The source of the epidemic was definitely known. Scores of people died and hundreds were ill. The amount paid in medical, hospital and funeral bills in a few months would have paid for as many years the interest on a bond issue to provide for a pure water supply. The papers of the city said little about the conditions. Why? Because to print the facts might prevent people from locating in the city, thereby obstructing the growth of the city's population and business. Plain speaking at the time would have obtained for the people protection from subsequent epidemics.

Conspiracies with advertisers are tacit. There is a conspiracy when a newspaper accepts an advertisement of an article that it knows absolutely can not do the thing claimed, and that on the contrary may make for evil instead of good. It is for this reason that some of the newspapers of the country have ousted the patent-medicine advertisement.

The refusal to right a wrong done editorially still persists. I recall a story of the wreck of an automobile in a part of a certain city much frequented by dissolute joy-riders. A certain paper printed a report of the wreck, but was unable to learn to whom the machine belonged. A woman in the neighborhood, who said she had seen the wreck, expressed the opinion—she was not certain—that the machine belonged to and had been driven by a friend of mine. The newspaper printed this opinion without qualification. The inference easily drawn was that my friend had been joy-riding, had been unable to steer the machine home safely and had ditched it. It happened that I was with my friend miles away, at the very time the accident was said to have happened. Seeing the injustice of the publication of the story, and knowing the managing editor of the paper, I felt that out of justice to my

friend I should set the editor right. I did so, but he failed to take the pains to set his readers right by a frank and open statement of his error. This was a contemptible, despicable piece of yellow journalism, an attempt to make a pale, bloodless, newsless story interesting by casting suspicion on a good man's good name.

Meeting Evils with Ideals.

Men in the schools of journalism, free from the pressure which is felt in the newspaper office, stand firmly and fearlessly for the highest ideals of the profession. These men are going to inculcate these ideals among students. They are going to hold up for emulation the good things done by good men in the profession. Young men, and young women, too, are going out with a determination to live up to such ideals. They will get many a hard jolt in their attempts, but as their numbers increase they are going to find support and the achievement of their aims is going to become easier. If schools of journalism fail in this, they will fail grossly. Of course, now and then out of such a school will go the man without moral sense or the man positively vicious, to make evil use of the things he has learned, but it will be no more fair to judge the school of journalism by the shyest journalist than it is to judge the law school by the shyest lawyer.

Then, too, the idealism of the schools is going to be spread abroad by newspaper weeks and other newspaper men's meetings promoted by the schools. In these meetings newspaper men themselves are going to thresh out their problems, face the evils of their profession frankly, and seek honestly for their solution.

Only one thing can come out of all of this, and that is a readjustment of the ethics of the profession, a codification of its ethics. This will not always be lived up to any more than the high and fine standards of the medical profession are lived up to. It will be there, however, as a guide and inspiration to the newspaper man who wishes to serve the public honorably and well, and as an answer to the careless critic who charges the failings of some one paper, or class of papers, to the whole profession. A code of ethics is a law, and law, you know, is the bulwark of liberty.

Fields for Constructive Work.

But the elimination of the evils of the business of newspaper-making, or assistance in such elimination, is not the boundary of effort for schools of journalism in their coöperation with the press. Schools of journalism must contribute something to the development of a constructive program.

It would be too much for you to ask of me, and far too much for me to attempt, to outline in detail a constructive program for the newspaper business. I think I can, however, indicate sketchily three things worthy of consideration in shaping up such a program.

I would suggest at least an effort toward a reconstruction of our news standards. What is news? Have we any news standards? If so, have they not been created by chance? Have we ever undertaken an intelligent, comprehensive analysis of news and of relative news values? In trying to formulate some of the evils of the press a while ago, I called attention to the charge of too much emphasis on the evils of society, on the riches of the rich and the popularity of the popular. Have we not dwelt on such things to the point of tiresomeness, to the point of creating false standards in the minds of the youth of the nation, until to be a Rockefeller or a Charlie Chaplin seems to many the *ne plus ultra* of life? We are attempting to give the public what it wants, and we are

taking the superficial wants of the frivolous as our guide. The editor of the future need not forget the lighter side of life, but he must try to find out the sounder and saner wants of the people. He must rank the wants of the people higher. He must not be too greatly impressed by the gay and thoughtless throngs that frequent the gayety theaters. The newspaper is a leader and not merely a reflector of opinion, all disclaimers to the contrary notwithstanding. In the shaping of new news standards these facts and responsibilities must be recognized. I do not mean that the evils of society and even its frivolities and play must not be dealt with. They must. But they must be treated with sanity and a proper sense of proportion. Maturer thought must go into the making of the newspaper. I have wondered sometimes whether there was not some way of aging the judgment of my students in newspaper work, without, however, suppressing their spirit of enthusiasm.

The Struggle for Independence.

Schools of journalism would not be doing their full duty if they did not try to do something to bring in the era of the independent press. If they do something to aid in the reconstruction of news standards, they will do something for the cause of newspaper independence. Higher news standards will mean higher newspaper standards. Higher newspaper standards are measures of preparedness against the enemies of newspaper independence. The enemies of newspaper independence—I do not need to name them—will go slow in seeking to interfere with the paper whose record is clean and whose sane and impartial judgment has won the confidence of thinking people.

But there is another way of making advance toward independence. I recently read an article—another article—advocating an endowed press. This article favored a press endowed by a sort of popular subscription among the kind of men and women who want a wholly free and fearless press. There is a possibility here, but I think there is a greater possibility in—coöperation.

If the papers having among their ideals genuine independence would stand together, fearing and currying the favor of no persons or interests, would they not be in a position to defy the aforementioned enemies of independence? If they were to organize for the sole purpose of defense against any sort of outside interference—organize an independent press league, perhaps—would there be many who would have the hardihood to venture an attack? Such a league might take into membership individuals outside who have the sense to see the advantages of an absolutely free press. If the organization were thoroughgoing and comprehensive enough, the element of strength thus added would be very great.

In something like this, at least, there is hope, and the schools of journalism can foster the idea—if not of this method, then, at least, of the general idea of a press that aims at freedom from selfish dictation. But I believe in coöperation. It has done wonderful things in other fields of endeavor and I see no reason why it should not in the newspaper field. This may be a fanciful dream. If it is, it is better to have dreamed and failed than never to have dreamed at all.

Rural Journalism a "Promised Land."

In rural journalism is the third field for constructive effort. In no field is there more golden opportunity for that thing which really makes life worth living—service. Service, then, is the key to a constructive program here.

This idea is not original; it is old. But in general—and I do not need to apologize here for stating what is a fact—the notion is more or less prevalent that the country weekly's field of service is almost hopelessly circumscribed. This is felt—and largely—even in the ranks; not among you here, because your presence is evidence of your ambition to increase your efficiency in service; but nothing could be farther from the fact than to say that the country weekly's field of service is circumscribed. It hasn't even any horizontal boundaries, for by touching the lives of those in its own community the country weekly touches the lives of countless others.

But even if the field reaches no farther than the horizon of his community, the editor has a real man's job. He has, if he will do the things that devolve upon a community leader. If he will not do such things, he has no business to be an editor, for the country weekly's editor is in a position of leadership. His office should be the real motive center of the community. It should be a mint where ideas are coined and a bank through which ideas of value are put into circulation. Furthermore, it should be a manufactory of sound and wholesome sentiment. Through it should flow vital impulses, quickening the industrial, business, social and moral life of the people.

To be more explicit, the country weekly should print the news of the community—all of the news; the news of its industries, including the farm, the news of its business, the news of its social activities, the news of its religious life, and all the rest. All of this scarcely needs saying. But the editor of the country weekly should do much more, and this is where the idea of a larger service comes in; he should aim to be constructive. If a farmer grows one hundred bushels of corn to the acre, the editor should tell not only the fact but how the thing was done. To his advertisers, the editor should be an advertising expert, giving advertising service that gets results. If the community may become the center of a consolidated school district, substituting for the little, inefficient red or white schoolhouse a larger central school offering greater advantages, he should take pains to get information as to the work of consolidated schools elsewhere and give it to his readers. If good roads are needed to bring to his community business that rightfully belongs there but is going elsewhere, he should see to it that his readers know the advantages of good roads in dollars and cents. If the town's official business is badly conducted and might be improved by a change of system, he should tell about the advantages of other systems and arouse the people to the need of a change. In short, the editor should be a maker of news. He should keep his community doing things of a kind that make news. This is what I mean by saying that the aim of the country editor should be constructive and that his office should be the motive center of the community. The man at the head of such an office has, indeed, a man's job.

I believe that this is the kind of thing that schools of journalism will see for the country press and will try to promote. This, no doubt, seems commonplace enough to you who are here for this convention, but to many it does not, and to the many who do not see these opportunities the schools of journalism can render a real service. I can see, further, the possibility of establishing in such schools bureaus or syndicates to provide country weeklies with articles of a kind to help promote constructive enterprises of the kind named. By direct contact with editors and by sending out young men and young women filled with such ideals of service, schools of journalism may aid in the development of sweeping constructive effort.

BENJAMIN BRIGGS HERBERT PASSES AWAY.

THE sad message announcing the death of "Father" Herbert came as a distinct shock to all who were in attendance at the annual convention of the National Editorial Association, at Minneapolis, Minnesota, when they gathered for the opening of the third day's session on Wednesday morning, July 11. Undoubtedly, the full meaning of that message will not be realized for some time to come. To many it will be driven home more and more forcibly as time goes on, for the one who has been their counselor and guide has been taken from them.

Born at Centerville (now Cuba), Fulton County, Illinois, on May 3, 1843, Mr. Herbert grew up as a farmer's boy, dividing his time between work on the farm during the summer and attending the district school during the winter. At the age of thirteen, he moved with his parents to Minnesota, locating near Red Wing, in Goodhue County. He continued his schooling at Hamline University, then located at Red Wing, and completed the classical course. While attending the university, he lived on a farm two miles out of the city, walking that distance every morning and night, and never missing a class. After graduating from Hamline University, he accepted the position of principal of the Rochester Seminary, at Rochester, Minnesota, remaining for one year, and leaving to enter the law department of the University of Michigan. He was admitted to the bar in 1868 at Red Wing, continuing the practice of law for five years.

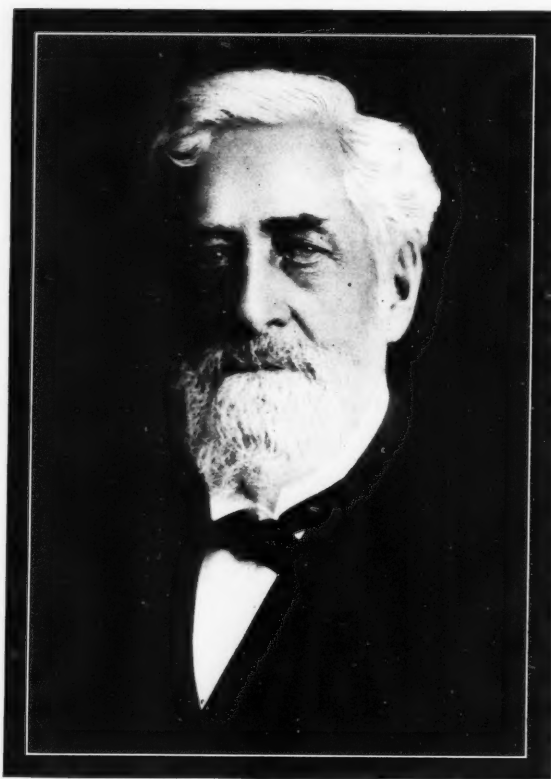
Mr. Herbert's entrance into journalistic work took place in 1873, when he was invited to edit a paper, the *Grange Advance*, started at Red Wing to represent the organization known as the Patrons of Husbandry, which was formed in 1872 and was then making rapid progress. Shortly after he became the proprietor of the paper and also established the *Red Wing Advance*, a local independent newspaper. From this beginning was formed the Red Wing Printing Company, a successful corporation, publishing the daily and weekly editions of the *Republican*, which are still in existence.

His efforts, however, were not confined to journalism. As evidence of the important part the editor of a newspaper has in the building of his community, it must be stated that while editing the *Republican* he organized the first flour mills at Red Wing and became the first secretary of the company. He also organized the Red Wing Building Association, and for five years held the position of secretary. Realizing the possibilities in the clay which

was plentiful in that section, he started out with some in a pail and solicited \$25,000 in ten days, \$10,000 of which was paid in cash, to start the Red Wing Pottery. He was also one of the organizers of the Red Wing Furniture Company. In addition to this work, he was greatly interested in the educational life of the city, and for a number of years served as a member of the Board of Education. He was also a member of the first board of trustees of the State Public School of Minnesota, located at Owatonna. While residing in North Evanston, Illinois, he served as president of the Board of Education, and for many years served as a member of the Board of Directors of the Lincoln Memorial University, at Cumberland Gap, Tennessee.

While taking an active part in the work of the Minnesota State Editorial Association, and serving as president of that organization, Mr. Herbert conceived the idea of a national body, and during the winter of 1885 he formed the National Editorial Association at New Orleans, being chosen as the first president. By a unanimous vote at the annual convention, held in Denver in 1887, he was requested to establish a paper in the interest of the association. Setting aside the opportunities for political prominence which were offered by being made a candidate for Congress, he undertook the work and established what has since been known as the *National Printer-Journalist*, and by means of this publication and his personal efforts he has fostered the work of the National Editorial Association and the various State organizations, and has endeared himself to the journalistic fraternity the country over.

To very few indeed is given the privilege of seeing the work to which they have so unreservedly given themselves rise to its full glory. To fewer still is given the privilege of living to see the results of their efforts honored in a manner that will last for all time. Honors are all too frequently reserved until the one for whom they are intended has passed away. To the officers and members of the National Editorial Association it is, therefore, a source of satisfaction to know that their tributes were paid to the founder and father of their organization while he was still with them, even though it was but a very few hours before he passed from their presence. On the way to the convention at Minneapolis a large number stopped off at Red Wing, Minnesota, the former home of Father Herbert, and there, on Sunday, July 8, held a beautiful and inspiring service in the Auditorium, dedicating a bronze tablet and also placing a large picture of him in the office of the paper which he established in the early seventies, and of which he was editor when he founded the association.



Benjamin Briggs Herbert.

Journeying on from Red Wing to Minneapolis, Mr. Herbert opened the convention on Monday morning with an invocation that will long remain an inspiration to all who were present. Later in the day, while the members and visitors were the guests of the Minnesota College of Agriculture at the University Farm, and were witnessing a live-stock show at the pavilion, he was stricken and was removed to one of the dormitories. His condition improved during the night and Tuesday morning, but a relapse occurred late in the afternoon and the end came shortly before midnight. Thus was granted his wish, that when the end came it might be in the midst of those with and for whom he had labored so many years, and almost his last breath was given in an appeal for higher ideals in journalism.

Before opening the session of the convention on Wednesday morning, a touching memorial service was held, eloquent tributes being paid by President E. H. Tomlinson, Rev. G. L. Morrill, of Minneapolis, a personal friend of Mr. Herbert; Hon. Charles H. Brough, Governor of Arkansas, and R. E. Dowdell, of South Dakota, past president of the association. In closing the service, President Tomlinson said: "We have been honoring our distinguished founder, Father Herbert, but we can pay no more lasting tribute to his memory than to build, on the foundation which he has provided, a great organization that shall stand throughout all time as a monument to his memory and for the everlasting good of the profession to which he has devoted all his life and energy. And I hope before this association adjourns it will provide some means to carry out these suggestions and perpetuate the association, and I trust that you will, in returning to your homes, dedicate your efforts among your fellow associates in carrying out the idea which I present."

At the evening session the following poem, written during the day by Mrs. C. W. Belville, one of the delegates, was read:

IN MEMORY OF COLONEL HERBERT.

Noble and true he stood — a man —
 Four square before a watchful world,
 And with his pen, his voice, his life,
 He fought injustice; and he hurled
 A lance that hurtled through the air
 Against oppression everywhere.

His soul was high, his spirit pure,
 We honored and we loved him, too;
 God's man he was, sincere and clean,
 In all things brave, in all things true;
 Yet, in his strength, all tenderness
 Toward the helpless and oppressed.

He fell, as giant of the wood
 That o'er its fellows towering high,
 May stand for years serene and tall,
 Pointing a way toward the sky;
 Then in an instant feels the stroke
 As lightning fells the sturdy oak.

We mourn for him, and yet we know
 That as the sun goes down the west,
 The happy birds he loved so well
 Will sweetly sing him into rest;
 And so content our grief we tell
 To Him who doeth all things well.

And thus we leave him sleeping there,
 And, going on our separate ways,
 Will carry from his spirit still
 Something to help us through our days;
 And all our world will better be
 For this one soul, so brave, so free.

On Friday, the officers and a large number of the delegates accompanied the remains to Red Wing and there paid their last sad tribute to a great man.

Besides his widow, Mr. Herbert is survived by two sons, Benjamin S. and William E., both of whom have been associated with him in his work and will continue the publication of the *National Printer-Journalist*.

LOVING-CUP FOR MISSOURI NEWSPAPER DOING MOST CONSTRUCTIVE GOOD CITIZENSHIP WORK.

Rules governing the award of the loving cup offered by the School of Journalism of the University of Missouri to the Missouri newspaper accomplishing the most constructive work in journalism on behalf of good citizenship during the coming year were announced on June 30. The rules were formulated by a committee consisting of the president and two former presidents of the Missouri Press Association: H. J. Blanton, of the *Paris Appeal*; William Southern, Jr., of the *Independence Examiner*, and Fred Naeter, of the *Cape Girardeau Republican*. The contest is open to every Missouri newspaper.

The rules provide that the cup shall be awarded to the Missouri newspaper which in the twelve months ending April 1, 1918, does, in its field, the most constructive work on behalf of good citizenship. Constructive work on behalf of good citizenship is interpreted to mean promoting, by publication of editorial, news, advertising and other articles, the elevation of the standards of living and the permission to all men of attainment of these standards.

Nominations for the award may be made by commercial clubs, literary clubs, women's clubs, civic leagues, or other organized groups, by city officials or by individual citizens. They must be made prior to April 5, 1918, in writing to the School of Journalism of the University of Missouri and be accompanied by a written statement of the reasons for the nomination, together with a file of the issues of the newspaper nominated containing the articles for which special claim is made.

The judges shall be the president of the Missouri Press Association, the president of the Missouri Writers' Guild and the president of the State Historical Society of Missouri — or representatives named by them. Vacancies in the list of judges shall be filled by agreement of the judges present or by appointment of the dean of the School of Journalism.

The decision shall be announced during Journalism Week, 1918, at the University of Missouri.

PROTECT YOUR DUMMIES.

A recent number of *System* suggests prevention of pirating good ideas embodied in dummies submitted to prospective customers by attaching a label containing the name and address of the printer, reading somewhat as follows:

"We made no charge for this dummy. In return, we hope that any original ideas incorporated herein will receive due recognition, and should you find this sample not acceptable for placing the contract you will return it to us."

Every printer realizes that an attractive dummy is a sore temptation to competitors; this plan rather puts it up to the buyer not to pass it around.

A member proposes that we use a rubber stamp or sticker, reading as follows:

"This sketch or dummy is submitted for consideration only, and is to be respected as our exclusive property. It is to be returned without being copied, shown to any other printer, or used in any way whatsoever without our permission."—*Make-Ready*.

OBITUARY

Louis A. Schwarz.

Louis A. Schwarz, secretary-treasurer of The International Union of Photoengravers of North America, died recently in Philadelphia. He was but forty-seven years old and had held that important position with honor for eleven years. Previously, he had been secretary of the Philadelphia local union, while he was an engraver with the Gatchel & Manning Company. Mr. Schwarz was full of sympathy for those in trouble, and much of his work and writing was for those unable to help themselves. Consequently he was loved by every one who knew him. He left a widow and daughter.

George M. Hill.

George M. Hill, one of the pioneers of the bookbinding industry in Chicago, passed away on Wednesday, June 27, at the age of fifty-five years. Mr. Hill started to learn the bookbinding trade as apprentice to A. J. Cox, the founder of the firm of A. J. Cox & Co., then worked in various other binderies, rising from foreman to superintendent, then to manager. In 1893 he started in business for himself, under the firm name of George M. Hill Company, changing to the Hill Binding Company in 1902. The business was constantly increased, until it now occupies the six floors at 1056 West Van Buren street.

Charles Arthur Stillings.

Charles A. Stillings, former United States Public Printer, and at different times manager of the Printers' Boards of Trade of Washington, D. C., and New York city, died at the Fordham Hospital, in the last named city, Sunday afternoon, June 24, after an illness of over four months.

Mr. Stillings was born in Boston in 1871, where he attended the public schools until fourteen years of age, when he entered his father's plant and began to learn the printers' trade. He applied himself diligently and worked up until he became manager of the plant. In 1902 he was made sales manager for the Griffith-

Stillings Press, New York city. At the time of his death, he was manager of the large Hearst plant in New York city.

Torrence E. Powell.

Torrence E. Powell, who has been representing the Intertype Corporation in Wisconsin and the upper



Torrence E. Powell.

peninsula of Michigan for the past nine months, died of heart failure on July 10, at the New Williams Hotel, Manitowoc, Wisconsin. Mr. Powell's death came as a distinct surprise, as he had been at the Chicago office of the Intertype Corporation on the preceding day in apparent good health.

T. E. Powell was born at Ionia, Michigan, in 1857. There he learned the printers' trade and later published a newspaper. For a number of years, however, he has been connected with local supply houses, first with the Chicago Newspaper Union, then with the Goss Printing Press Company, the Keystone Type Foundry, at San Francisco, and finally with the Intertype Corporation. He had a wide acquaintance and was popular and well liked by the trade.

John McLean.

John McLean, who was associated for twenty years with the late Joseph A. Ward in the manufacture of looping-machines at Lockport, New York, died Saturday, June 2, after a short illness. The automatic and hand-fed looping-machines were developed out of the necessities of the printing and binding business of Ward & Son. In 1896 Mr. McLean bought a one-half interest and both partners lived to see the machines perfected and universally adopted.

Percy B. S. Thayer.

Percy B. S. Thayer, until his retirement a year ago the oldest employee of the Boston (Mass.) *Herald* and of international reputation in the printers' craft, died on June 4.

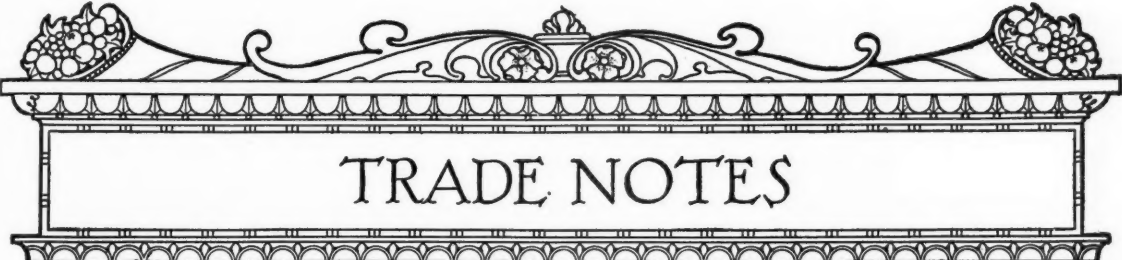
Mr. Thayer was born in Charlestown, but was taken when a child to Buenos Ayres, where his grandfather established a line of sailing ships from the United States. He learned the printing trade in New Orleans and Washington, D. C., worked for a time on the *New York Herald*, and then entered the employ of the *Boston Herald*, holding the position of night foreman for more than twenty years. Later he was transferred to the proofroom of the *Traveler*, where his health failed and he retired. His service on the *Herald* and *Traveler* comprised about forty-three years.

He served several terms as president of Boston Typographical Union and twice was a delegate to the International Typographical Union.

James Young.

James Young, one of the most prominent men in Baltimore, and who had been connected with the printing industry in Baltimore for a number of years, died on June 20.

Mr. Young had been secretary of the Maryland Institute of Art and Design for thirty years. His main occupation was the editorship of the *Democratic Telegram*, which he published for many years. He was also proprietor of a printing business which he inherited from his father.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

International Association of Electrotypers.

An interesting program, which will offer opportunity for the consideration of matters of vital interest to the industry, has been prepared for the annual meeting of the International Association of Electrotypers of America. This meeting will be held in Detroit, Michigan, September 21 and 22, which will enable all electrotypers to attend the annual convention of the United Typothetae and Franklin Clubs of America in Chicago and then go on to Detroit for their own meeting, without any inconvenience whatever. The complete program will be given in our next issue.

Summer Newspaper for Washington State University.

Students of the journalism department of Washington State University are getting out a thrice-a-week newspaper for the summer. Students in the regular winter session have for years had the *University of Washington Daily*, but this is only the third time summer-school students have undertaken to publish a paper. News stories for the publication are selected from the work of the class in reporting, while the editorials are gleaned from the productions of the class in editorial writing. Prof. Eric W. Allen, of the University of Oregon, who heads the journalism department for the summer, acts as editor.

Printing Concern Buys Church for Plant.

Craig-Finley & Co., printers and lithographers, now located at Twelfth and Cherry streets, Philadelphia, Pennsylvania, have purchased the Presbyterian Northern Liberties Church, on Buttonwood street, below Sixth street. Farewell services were held by the congregation on Sunday, June 24. There are a number of old Protestant churches in this section of the city, and the Presbyterians decided to sell out and consolidate.

Northern Liberties was one of the strong churches of the Quaker City some sixty years ago, but the membership has been falling off rapidly during the last few years.

The Craig-Finley company will have the edifice remodeled for the purposes of a printing and lithographing plant. New equipment will be installed and it will be made one of the finest plants in the country.

The Westinghouse Company Elects Officers and Declares Red Cross Dividend.

At the regular meeting of the board of directors of the Westinghouse Electric & Manufacturing Company, Wednesday, June 20, an extra dividend of one-half of one per cent on both common and preferred stock was declared for the benefit of the Red Cross fund.

At this meeting the following were elected officers: Chairman of the board, Guy E. Tripp; president, E. M. Herr; vice-presidents, L. A. Osborne, Chas. A. Terry and H. P. Davis; comptroller and secretary, James C. Bennett, and treasurer, H. F. Baetz.

Munro & Harford Company Employees Given a Day's Outing.

On Saturday, June 23, the employees of the Munro & Harford Company, color printers and lithographers, New York city, were given a day off by the firm for an outing, which was spent on Staten Island.

The day was begun with a spirited ball game between the composing-room and the pressroom. A good breakfast was then placed where it should be, and the employees were ready for more sport, for several of which cash prizes were awarded by C. G. Munro.

Dinner was enjoyed, but the banner event was the after-dinner speeches, short talks being made by Mr. Munro and LeRoy C. Harford, members of the firm, and others. Mr. Munro spoke feelingly about the war and

those of the boys who were apt to be called out. Mr. Harford's remarks were in a lighter vein.

Oswego Machine Works to Erect New Building.

Ground was broken on Monday, July 9, for the new building of the Oswego Machine Works, manufacturers of the Oswego cutting-machines, which is to be erected just north of the present plant and between it and the terminal dock of the New York State Barge Canal. The building will be of fireproof construction, stone, cement, brick and steel being used, with steel window sash, and will have a solid cement floor resting on rock foundation. The company states that the new building will give the additional manufacturing facilities made necessary by its constantly increasing business, its sales having doubled practically every five years.

J. W. Butler Paper Company Employees' Picnic.

The employees of the J. W. Butler Paper Company, Chicago, will hold their second annual "Butler Day Picnic" on Saturday, August 18. This event is looked forward to by the "Butlerites" with a great deal of pleasure. The firm will close its Chicago establishment for the entire day. All employees, with their families, will be transported by special train to Dellwood Park, where the festivities of the day will commence promptly at 9:30. The program will consist of entertainment features, athletic events and dancing.

Baltimore Printers Hold Annual Outing.

Members of the Typothetae of Baltimore, Maryland, held their fifth annual outing on Saturday, July 14. Embarking on the steamer at the city dock at 1:30, the party made the trip to Fairview Park, on Rock Creek. A buffet lunch was served on the boat, after which President George K. Horn made an address of welcome.

Arriving at the park, the members stopped long enough to allow the photographer to make the annual photographic record, then started in to enjoy the various athletic events which had been scheduled. After dinner, which was served at the park, the party left for a two-hour sail on Chesapeake Bay.

Those in charge of the outing, and to whom great credit is due for its success, were Herbert Ogier, chairman; George K. Horn, ex-officio chairman; Clarence Niner, treasurer; Charles F. Clarkson, secretary; John C. Hill, in charge of publicity; John C. Doeller, in charge of the refreshments and smokes; Frank T. Hess, who provided the music; Gilbert Michael, who arranged for the lunch on the boat; Samuel Horn and Lester Dowe, in charge of the entertainment and games.

Franklin Heath Makes Address.

Franklin W. Heath, secretary of the Typothetae of Philadelphia, spent June 22 and 23 at Erie, Pennsylvania, where he went for the purpose of delivering an address before the quarterly conference of the Pennsylvania Manufacturers' Trade Secretaries. The title of Mr. Heath's speech was "Adaptability of the Standard Cost System." He told of the many good things which had been accomplished in the printing industry since the cost system had been adopted, and he called attention to the fact that the Standard cost system can be used in other big industries, such as steel, coal, etc.

Automatic Relay Metal-Feeder for Type and Slug Casting Machines.

A new metal-feeder that should be found of great advantage on any style of type or slug casting machine is now being placed on the market by The Fraser-Henry Company, 324 Fifth avenue South, Minneapolis, Minnesota. The feeder consists of an auxiliary metal-pot placed over the regular pot, and is designed so that dead slugs can be thrown in and melted, and the metal automatically relayed into the machine pot as fast as required.

The feeder has a valve which is controlled by a float and the mechanism of the machine. When the machine pot is being released from the casting point it opens the valve and allows hot metal to flow until the amount used is replenished. Thus a uniform level of metal and an even temperature are assured.

One of the advantages of the feeder is the fact that the old slugs can be thrown into it for remelting. It is so arranged that the dross is separated and can not flow into the regular pot.

"Get-Acquainted" Luncheon of Chicago Intertype Representatives.

On Saturday afternoon, June 30, Chicago representatives of the Intertype Corporation held a "get-ac-

as from representatives of the company, would be referred for consideration and approval.

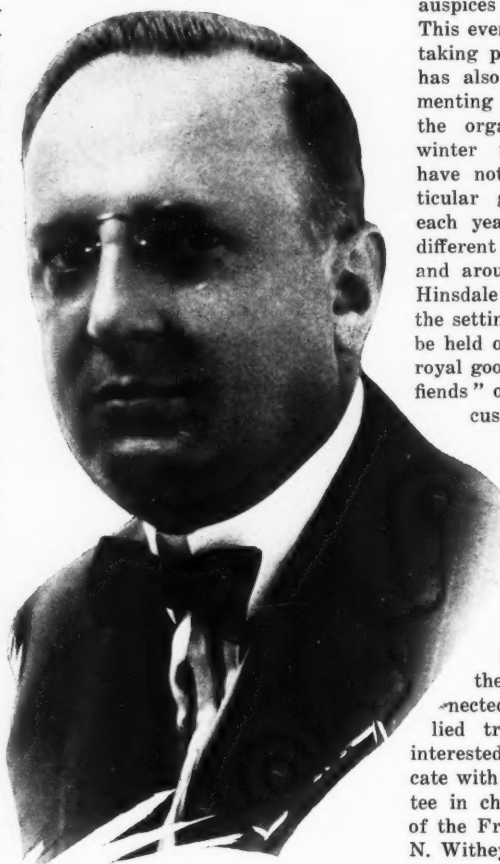
Chicago Printers' Annual Golf Tournament.

One of the prominent features of the summer months during the past few years has been the golf tournament, held by the printers of Chicago, and for the past two years under the auspices of the Franklin-Typothetae. This event has not only enabled those taking part to have a good time; it has also been a great factor in cementing the friendships formed in the organization work during the winter months. The tournaments have not been confined to any particular grounds; on the contrary, each year the event is staged in a different one of the many links in and around Chicago. This year the Hinsdale Golf Club grounds will be the setting for the contest, which will be held on Tuesday, August 7, and a royal good time is promised the "golf fiends" of the city. As has been the custom, dinner will be served following the tournament, and entertainment will be provided in the evening.

Particular attention is called to the fact that the surplus funds will be turned over for the benefit of the Red Cross, and all are urged to "do their bit" toward making the event a success. Those connected with the printing and allied trades in Chicago who are interested are requested to communicate with any member of the committee in charge or with the secretary of the Franklin-Typothetae, Frederick N. Withey, 325-328 Monadnock block. The committee consists of John I. Oswald, chairman; Walter Klein, E. W. Kirchner, J. Harry Jones, W. A. Grant, H. T. Smith, Walter Rubovits and Franklin Wanner.

Members of Junior Advertising Association of Chicago to Launch Educational Program.

The Junior Advertising Association of Chicago will launch a well-planned educational program, for the benefit of the members, in August. The new officers elected at the close of last year's term intend making the coming term a banner one. A new plan was added to last year's term whereby the members were given examinations once a month and the papers, after being turned in and marked, were given back to the members to hold.



H. R. Swartz,
New president of the Intertype Corporation.

quainted" luncheon in the English Room of the Congress Hotel, at which time Manager Frank R. Atwood greeted and introduced the new president, H. R. Swartz. Mr. Swartz was elected president to succeed Charles D. Palmer, whose resignation, following the advice of his physician that he give up active business life, was announced in our last issue. After being introduced by Manager Atwood, President Swartz explained his plans for further improving the Intertype machine, stating that he had recently appointed a committee on improvements, composed of the factory experts, to whom all suggestions from printers and publishers, as well

At the end of the term the averages were taken and all those with marks above a certain percentage were given degrees of "Apprentice of Advertising." In addition to this, those having the three highest averages were given additional honors in the shape of prizes. The plan proved a great success — beyond all expectation — and will undoubtedly be carried out again during the next term.

profession because of his varied activities bringing him in contact with its numerous branches.

Mr. Nicholson became sales representative of the Westinghouse Electric & Manufacturing Company in New York city in 1898, subsequently having charge of the city and industrial divisions of the New York office. On the reorganization of the sales department in 1904, he was made mana-

promoting the interests of the members and their families. One week later a rehearsal was held with ten men present, and since that time the band has grown to a thirty-piece organization, composed wholly of printers playing a standard grade of music."

This is surely a laudable undertaking and should redound to the benefit of all engaged in the printing business,



Des Moines Typographical Union Band.

Top row, left to right: Ed Scarpino, Glen Shovers, E. S. Campbell, Jack Allred, Nelson Hilliker, H. Dudley Nashold (director), F. J. Lynch, W. H. Boyd, B. L. Clark, W. H. Williams. Middle row: Walter Evans, R. L. Smith, Ed Fritz, J. F. Simmons, G. E. Morris, Ed Bunker, H. E. Gelatt. Lower row: G. E. Peck, George Leyshon, Fremont Whitney, H. K. Drennan, A. A. Couch, George A. Stephenson, Fred B. Hilliker.

The members, consisting of young advertising men and women throughout the city between the ages of twenty and twenty-five, meet in the clubrooms of the senior organization at 123 West Madison street every Tuesday night. Round-table discussions are held in the dining-room and then the members gather in the lounge to discuss various subjects at will, after which the regular meeting is called to order.

Prominent advertising men and instructors attend the meetings and give forth their ideas and experience on advertising and selling. Theoretical campaigns are mapped out, merchandising plans worked up and various subjects analyzed.

S. L. Nicholson of Westinghouse Company Is Promoted.

S. L. Nicholson, who has been sales manager of the Westinghouse Electric & Manufacturing Company since 1909, has been promoted to the position of assistant to the vice-president, with headquarters at East Pittsburgh. Mr. Nicholson is unusually well known throughout the electrical

ger of the industrial department, which position he successfully filled until his selection as sales manager of the company in 1909.

H. D. Shute, whose election as vice-president of the Westinghouse Electric & Manufacturing Company was recently announced, will have executive charge of the company's commercial organization, both domestic and export, and his headquarters have been transferred to New York city.

Des Moines Typographical Union Maintains Its Own Band.

THE INLAND PRINTER is pleased to show on this page a half-tone illustration of a band composed entirely of members of the Des Moines local of the typographical union, by which organization it is also supported. In forwarding the photograph from which the half-tone was made, Fred B. Hilliker, business manager of the band, writes in part as follows:

"Shortly after the Providence convention in 1914, some half-dozen printers held a meeting for the purpose of organizing a band, with the thought of giving No. 118 added publicity and

and especially to the local typographical union.

It is planned to send the band to the Colorado Springs convention of the International Typographical Union, from August 12 to 18.

New Plant Started in Philadelphia.

Another printing establishment has been started in Philadelphia. It is known as the Wetherill Printing Company, and is located at 814 Walnut street. It is a spacious plant, on the first floor of the building, and it is well lighted with batteries of windows on three sides. The equipment is practically new. This plant is specially equipped for the rapid production of loose-leaf work and intricate forms for business offices and factories, and is now very busy on its specialty. The business office is nicely furnished with oak, rugs and art pictures.

Subscription to the American Red Cross.

Samuel Jones & Co., manufacturers of non-curling gummed papers, of Newark, New Jersey, have recently

issued the following announcement to all of their employees:

"The President of the United States has made an urgent appeal for money for the American Red Cross. There will be a pressing need for money to care for our soldiers and sailors and those dependent on them, and to relieve the sufferings of all who are overwhelmed by the calamity of war. We have arranged to make a weekly subscription to the Newark Chapter of the American Red Cross and you are therefore requested to give five cents or ten cents per week,

rear and 17½ feet on each side reserved for light, besides the street space in the front. The walls and ceilings are painted white, and the upper sash of each window is fitted with prism glass, so that the light is distributed equally in all directions and all dark corners are eliminated. The building and ground represent an investment in the neighborhood of \$25,000. The first floor is given over to the business offices, the stockroom and the newspaper press. On the second floor is the composing-room, occupying the front two-thirds of the

including a large assortment of new foundry type, borders, rules, etc. This plant is now one of the best equipped in the country, three large floors being required to hold the many machines. A big warehouse is used in addition to care for the tremendous amount of stock carried. For example, this firm usually carries 15,000,000 envelopes, and bond paper, writing manila, book, etc., by the ton. So rapidly has the business been growing of late that the firm is considering having a new building put up, as there is hardly any room left to add more machinery in the establishment as it now stands.

Business Growth of Another Philadelphia Printer Rapid.

Frank D. Jacobs, Sheridan building, Ninth and Sansom streets, Philadelphia, has had many additional improvements made in his plant recently.

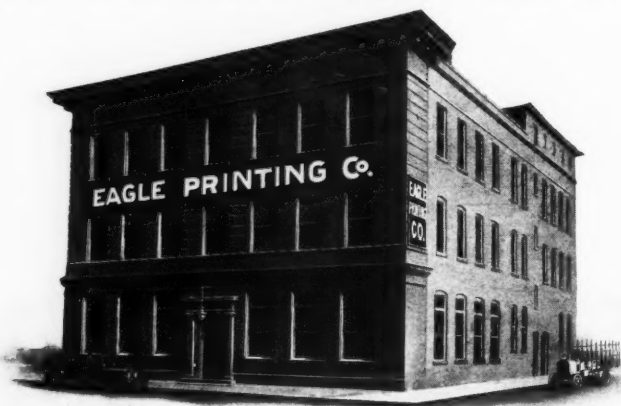
Mr. Jacobs reports that since moving to his present location, business has increased threefold over that of a year or so ago. Orders for catalogues, booklets and other advertising specialties have been literally pouring in. It has been necessary to put on extra help, and to do a great deal of overtime in all departments. In Mr. Jacobs' opinion, this big increase in business has been mainly due to the fact that he now gives complete service to customers. He has a special department where copywriting, planning of advertising campaigns, etc., are done for his patrons by experts. The Jacobs establishment is one of the modern all-on-one-floor printing-plants.

News Notes from United Typothetae and Franklin Clubs.

The regular quarterly session of the Executive Council was held at the national office, Friday and Saturday, July 20 and 21. Of far-reaching importance were several of the matters passed upon that relate to the activities of the forthcoming thirty-first annual convention.

Several pages covering revisions for the Standard price-list are being mailed to the users of this book. The Price-List Committee has in preparation many important changes in the book, all of which will make it more useful and in keeping with rising costs of production.

The national office is busily occupied in handling details preparatory to the national convention, especial activity being prevalent in the Convention Service Bureau. This depart-



Home of the Eagle Printing Company, of Marinette, Wisconsin.

according to what you can afford. Whatever money is collected by subscription will be doubled at the expense of the company."

Eagle Printing Company, Marinette, Wisconsin.

To secure the best possible light without the aid of artificial lighting facilities is a problem that confronts every printing concern that plans to erect a new building. When considering this problem, the Eagle Printing Company, of Marinette, Wisconsin, publisher of the *Eagle Star*, adopted the slogan, "America's lightest printshop," and how well that aim was carried out is shown in the accompanying illustration. The building was erected several years ago, but, in keeping with its policy of maintaining every department at the highest possible point of efficiency, the company has just installed a complete new equipment of labor-saving devices, cabinets, etc., in its composing-room, thereby making it a model of up-to-date efficiency.

The building is 55 by 90 feet, and stands on a piece of ground 90 by 130 feet in size, leaving 40 feet in the

floor, with the job pressroom at the rear. The third floor contains the bindery, the stereotyping department and storage space.

The business, which is in the extreme northeastern part of the State, was founded by Luther B. Noyes in 1870. It is now owned by Frank E. Noyes, president; H. C. Hanson, secretary and superintendent, and E. W. LeRoy, vice-president. From thirty to thirty-five people are kept constantly employed in the plant, which does a job-printing business amounting to from \$25,000 to \$30,000 a year, besides publishing the *Eagle-Star*, an up-to-date paper with a circulation of 4,000, being the only paper in northeastern Wisconsin within a radius of forty-five miles.

Williams & Marcus Company, of Philadelphia, Improve Plant.

Under the direction of George L. Martin, superintendent, extensive improvements have been made in the plant of Williams & Marcus Company, 212-222 South Darien street, Philadelphia. Much new equipment has been installed during the past few months,

ment has already provided inquiring employing printers with information regarding hotel accommodations, entertainment booked in Chicago for the period of the convention, information on transportation, etc.

To facilitate and make more enjoyable the trip to Chicago, "mobilization centers" have been selected and printers are urged to communicate with the mobilization men in their respective territories. Already a number of these centers are organizing Pullman cars, and generous attendance is promised.

During the past few weeks, certificates on cost-finding have been mailed to hundreds of printers who have submitted their statements of cost of production for the year 1916. This certificate is viewed as of great value by printers, for it is a testimonial indicating that the establishment possessing it is conducting its business along intelligent lines. The certificate will materially assist in proving that the costs entering into any given job are based upon correct lines, and will thus avoid and overcome disputes from any customer who might be inclined to take advantage of an otherwise difficult position. A number of letters reaching the national office conclusively prove this.

Philadelphia Craftsmen Have Joyful Time.

On Saturday, June 23, the Philadelphia Club of Printing House Craftsmen put aside all business cares and embarked on the biggest outdoor excursion in the history of the organization. This was the regular annual outing of the club, and it was held at the Philadelphia Rifle Club park, Tabor road and Ninth street. Norman E. Hopkins, secretary of the craftsmen, is also a member of the rifle club, and it was through his efforts that the park, clubhouse and athletic grounds were secured.

Thirty-five large automobiles were used to carry the party to the rifle club park, the machines leaving Seventh and Sansom streets at 1:15 in the afternoon.

The Haise Accordion Band accompanied the party. Immediately as the grounds were reached, the fun began with a baseball game. One team was made up of New York and Baltimore craftsmen, the other team was formed of Philadelphia members. The home team won—score, 6 to 0. The accordion band played in the grandstand while the games were in

progress. The other sporting events also proved interesting.

Refreshments were served on the athletic field all during the afternoon. At about seven o'clock in the evening, the eight-course dinner started in the banquet hall of the Philadelphia Rifle Club. While the "eats" were being served, the craftsmen all joined in singing the favorite songs of the organization.

Los Angeles Linotype Operator Hangs up a Record.

What he considers to be a record in fast machine composition and in endurance is submitted by P. B. Perry, superintendent of the Phillips Printing Company, Los Angeles, California, who writes THE INLAND PRINTER of the exploit of F. H. Jones, working on the night shift on a Model 8 linotype. Mr. Jones accomplished the feat of setting over four million ems of directory matter in forty-one consecutive nights—an average of over 108,000 ems per night of twelve hours.

The matter was set in agate, 13 ems wide, and measurement was by dupes of corrected galleys. During the run the operator was his own machinist and fed the metal-pot as well.

Another high-tension feature in connection with this work was that each night Mr. Jones took out the amount of copy he estimated should fill thirteen galleys, thus permitting the other operators to number their galleys as set, and, regardless of machine trouble, he never failed to finish his copy. Upon several occasions when he experienced an unusually good night's run with little or no trouble, he would set an extra galley, which accounts for the record runs of 122,000 ems on May 30 and 119,772 ems on June 8.

Attorney Awarded Damages from Hawaiian Newspaper—Case of Interest to all Publishers.

A circuit court judge, sitting in Honolulu, Hawaii, awarded damages in the sum of \$1,000 to Eugene Murphy, an attorney, from the Maui Publishing Company, publishers of the *Maui News*, Wailuku. The plaintiff had sued the publishing company for \$20,000, and the defendant, in all probability, will take the case to the Supreme Court.

Considerable interest was aroused in newspaper circles in the Islands for the reason that the decision of the court, if it stands, will prevent the mention of the filing of most classes of cases in the courts prior to their

being brought actually before the court for action. The practice is one that, so far as is known, has never before been questioned in that part of the world.

The basis of the suit was an article which told of the filing in the office of the second circuit court of a motion to reopen the case of J. W. Ambrose versus Kealakaa, on the grounds that Murphy, who has been the attorney for the defendant, had settled the case out of court without his client's knowledge of the true facts in the case. Without denying that such a motion had been filed, Murphy held that the newspaper had no right to publish the fact prior to its coming before the court for hearing. He was sustained in this by Judge Kemp, who held that such publication was a libel *per se*.

"Query Club," of New York City, to Operate All-Expense Tour to Convention.

The Query Club, all the members of which belong to New York Typographical Union, No. 6, will operate a special tour to Colorado Springs for the sixty-second annual convention of the International Typographical Union, and the twenty-fifth anniversary of the founding of the home, August 13 to 18, 1917. The tour has been arranged with the passenger department of the New York Central Lines, over which lines those booked for the Query Club trip will depart on a special train from New York city at 8:30 A.M., Thursday, August 9, 1917. Stop-overs of a few hours will be made at Chicago, Kansas City and other points of interest along the way. Two hundred reservations were made for the trip by delegates and visiting printers from New York State, New England, Pennsylvania and southern cities, on the first announcement. Many others have climbed into the band wagon since, and the Query Club can accommodate more who may want to join the crowd.

Nate Newman, 39 Vandever avenue, Woodhaven, New York, will be glad to receive any reservations encouraged by this item. Write him, you who expect to attend the convention.

University of Washington to Receive German Books and Periodicals.

The library staff of Washington State University has been advised that 3,600 boxes and bales of German books and periodicals have been released by the British censors, and will be forwarded at once to American

educational institutions to which they are directed. In the lot are numerous books which the university ordered from Germany more than three years ago, and periodicals which have been accumulating since the outbreak of war.

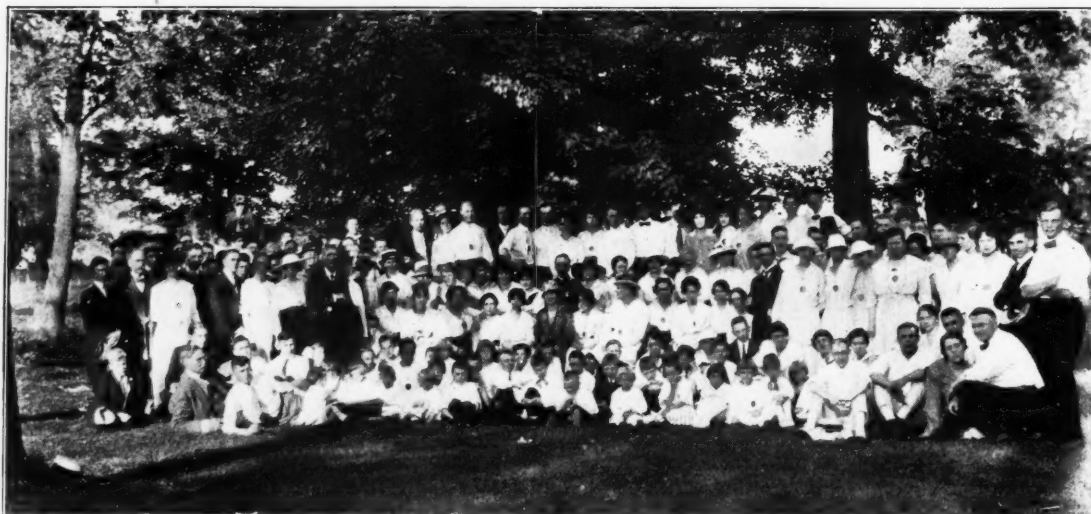
The Washington State University formerly bought a large proportion of its European books through a Paris publisher, Edward Champion, who was called to the colors in 1914. His sister, Marie, later took charge of the

The Compotype—a New Line-Casting Machine.

From the Cade Manufacturing Company, of Shelby, North Carolina, comes an announcement of a new line-casting machine, called the Compotype, which will be of interest to the industry in general. The announcement states that the machine is the result of nearly twenty years of study and labor on the part of Baylus Cade, of Shelby, who is a practical printer and experienced newspaper editor,

without handling spacebands with his fingers.

The possibility of transposition of letters in any word is eliminated, the time of arrival of any matrix at the assembling point not being related to the place of any letter in a word at any time. The matrix represented by the key last touched by the operator may be the first to reach the assembling point, but when it reaches that point it is bound to be in its proper position. The operator does not move,



First Annual Picnic of the Democrat Printing Company, Madison, Wis.

The group shows the employees and their families during a lull in the activities of the picnic, which was held on Saturday, July 14, at Bernard's Park, on the shore of Lake Mendota.

Photo by E. A. Atherton, Madison, Wisconsin.

business, and has kept the university supplied with French books and periodicals. The English periodicals have come regularly, but this will be the first consignment from Germany since the war.

The Tube-Ink Fountain.

A recent announcement, received from Lewis Weston, 1625 1/2 North Capital street, Washington, D. C., sets forth the advantages of a new device called the Tube-Ink Fountain, patents on which were allowed on June 22, 1917. This device, it is stated, is simply an arrangement to clamp a collapsible tube of ink on the disk of a printing-press in such a way that it will serve as a fountain. It holds a tube of ink to the extreme left end of the upper roller so that the pressfeeder can keep up a supply of color by a slight turn of two thumb-screws. It can be attached to any make of platen press, and when not in use can be turned out of the way without any difficulty.

and also a recognized mechanical genius. It was built by A. Nacke & Son, of Philadelphia, Pennsylvania.

Among the claims set forth are the following:

The elimination of the distributing mechanism, the matrices being on sectors, or circular disks, which revolve to their places, being controlled by a selecting mechanism operated from the keyboard. Thus, the matrices, being fast, do not distribute, but revolve to the point of action and the slug is automatically cast. As the machine is casting a line, the operator is manipulating the keyboard, giving the selecting mechanism another line, and the operation continues steadily without a break.

As there are no magazines the operator is able to get all of the fonts, or faces, that may be put into the machine directly from the keyboard without the shifting of any parts.

The operator is enabled to thick-space or thin-space a line or any word in a line directly from the keyboard,

or release, a matrix every time he touches a key. By depressing the keys he makes a combination in the selecting mechanism, and when this combination goes into the machine it automatically selects, assembles, justifies, casts and finishes the line and throws the slug into the galley.

The line is cast the exact size wanted, there being no cutting off or trimming of the sides to make the slugs parallel, the only trimming done in the machine being the cutting away of the risers to make the slug type-high.

The operator can never get a line too full. As he approaches the end of a line in his combination the operator is notified, and when he gets all the line will take the keyboard locks, the machine measuring the line as he sets his combination.

A proofreading device, wherein the line for which the operator is making his combination comes out in large black letters just above his copy, enables him to correct any mis-

take he has made from the keyboard before the line is cast.

The molds are arranged in series, so that the operator can change to cast any thickness of slug, or any length of line, by simply pulling out a stop. With this device he can set any part of the matter solid or leaded.

For jobwork, the operator can set two or more faces of different sizes in any one line direct from the keyboard without a shift or change of any sort.

The machine, it is stated, is fully covered by patents owned by the company, which is incorporated under the laws of North Carolina with a capitalization of \$1,500,000, one-third representing actual capital as preferred stock, two-thirds representing common stock. Stock is now being sold, and plans are under way to install and equip a suitable plant to manufacture the machine and place it upon the market. Agencies will be established in the principal cities of the United States and foreign countries, and as fast as machines can be manufactured they will be placed on the floors of these agencies.

Improvements at Niles Press, Philadelphia.

Since moving to the new Sheridan building, Ninth and Sansom streets, Philadelphia, Pennsylvania, the Niles Press has made big gains in the business world. During the past few months, orders for school and college work, illustrated catalogues, advertising literature, etc., have been so plentiful that it has been necessary to increase the size of the composing department. It has also been necessary to secure new equipment.

All of the job-presses are equipped with safety guards. Every cylinder press has a tympan heater, and an attachment for heating and drying sheets as they come from the press. The plant is all on one floor, and there is light on three sides of the building. There are special "blue" arc lights for night-work. For the benefit of the employees, a complete shower bath has been installed, and each one is allotted a steel locker for his clothing.

The Niles business offices are unusually fine. The floors are covered with heavy green velvet carpet, and oil paintings adorn the walls. In the main office there is a large specimen rack, containing splendid exhibits of printing. Everything in this establishment is of the highest quality, yet Mr. Niles is constantly studying to make further improvements.

William Bradford, America's First Public Printer, to be Honored Annually at New York.

The students of the School for Printers' Apprentices of New York city have inaugurated an annual memorial for William Bradford, who was America's first Public Printer.

Mrs. Laura Comstock Dunlap recently brought to light the fact that the grave of Mr. Bradford in Trinity churchyard has been barren on Decoration Day in past years. The students of the school will visit the cemetery in a body at 2 P.M. on Memorial Day each year and place a wreath on Mr. Bradford's grave.

William Bradford was born a Quaker in Leicester, England, in 1663, and died in New York on May 23, 1752. His first work in America was done in Philadelphia in 1685. He came to New York in 1693, and on April 10 was made Public Printer. On November 8, 1725, he published *The New York Gazette*, the first newspaper printed in New York, at the northwest corner of Hanover square, now occupied by the Cotton Exchange. It was to William Bradford that Benjamin Franklin applied for his first job in New York.

The apprentices will also visit the vault in which Hugh Gain, America's first Irish printer, is buried. He was born in Belfast in 1725 and died in New York in 1807.

"The Nautical Gazette" Under New Management.

America's oldest shipping journal, *The Nautical Gazette*, has been acquired by the New York Evening Post Company and now appears under new management. The title of the publishing company remains *The Nautical Gazette, Inc.* Oswald Garrison Villard is president, Emil M. Scholz is vice-president and treasurer, Robert B. McClean is secretary. Walter B. Hayward, city editor, and for years a writer for *The Evening Post*, is the supervising editor of *The Nautical Gazette*. James Gray, who for the past year has been editor and one of the owners of the *Gazette*, remains with the paper as assistant editor.

Established July 1, 1871, at 39 Park Row, by Osbon & Breck, *The Nautical Gazette* was for eight years virtually the only American publication in the field of the shipping trade. Published at first as a weekly, and later, as now, as a semi-monthly, *The Nautical Gazette*, in the forty-six years of its existence, has never missed an issue. For seventeen years

Capt. B. S. Osbon, a nautical man of wide and varied experience, guided its destinies. It was then made what it yet remains — an enterprising journal of navigation, shipbuilding, marine engineering, naval architecture and commerce. Prior to retirement in 1916, on account of his health, J. W. Dawson Stearns was for a number of years its editor.

Assured of the strong and aggressive backing of its new owners, *The Nautical Gazette* enters on a career of enhanced usefulness and enlarged influence. At no time in history was shipping so important to world welfare as now, and hence the event is especially auspicious.

Some Recent Incorporations.

Commerce Publishing Company, Cleveland, Ohio. Capital, \$15,000. Incorporators: H. F. Taylor and B. G. Taylor.

Barnsdall Printing Company, Bradford, Pennsylvania. Capital, \$16,000. M. I. Deuel.

Vose-Swain Engraving Company, Boston, Massachusetts. Capital, \$50,000. Incorporators: Alfred E. Vose, Jasper R. Swain and A. Thaxter Parsons.

Lock Haven Express Printing Company, Lock Haven, Pennsylvania. Capital, \$30,000. W. A. Kinsloe.

National Bank Service Corporation, Dover, Delaware. General advertising, printing and publishing business. Capital, \$100,000.

The New Republic News Service, Inc., a general printing and publishing business. Capital, \$100,000. Incorporators: Herbert E. Latter; Henry M. Robinson, Wilmington, Delaware; and Clement M. Egner, Elkton, Maryland.

Ridley & Company, New York city. Steel and copper-plate engraving. Capital, \$25,000. Incorporators: F. K. Hoffman; J. F. Mann; and M. N. Gates, 49 Wall street.

The McLean Company, Wilmington, Delaware. A general printing and publishing business. Capital, \$100,000.

Grantham Printing Company, Grantham, Pennsylvania. Capital, \$10,000. A. B. Musser.

Davidson & Silver, Inc., New York city, book-binding and printing. Capital, \$40,000. Incorporators: D. Davidson, W. and I. Silver, 91 St. Mark's place, Brooklyn.

Tennessee Paper Mills, Chattanooga, Tennessee. Capital, \$200,000. Incorporators: John Stagmier, Mercer Reynolds, A. M. Shepard, G. H. Miller, A. M. Tomlinson, C. H. Huston and W. W. Weatherford. Will manufacture and sell paper-box board, fibre and wood products.

B. C. Forbes Publishing Company, Inc., New York city, publishing and printing. Capital, \$50,000. Incorporators: B. C. Forbes; W. Drey, 120 Broadway; A. Colvin, 280 Broadway.

Le Salon Des Annales aux Etats Unis, Inc., New York city, publishing and printing. Capital, \$10,000. Incorporators: S. De Marivetz; and C. and E. Villemin, 5 West 50th street.

The Consolidated Commercial and Publishing Company, Cleveland, Ohio. Capital, \$10,000. Incorporators: J. E. Rosen and others.

Terminal Paper Bag Company, Inc., New York city, manufacture of paper bags and paper products. Capital, \$70,000. Incorporators: D. D. Glick, 1542 East 38th street; D. L. Tuhna, 314 Bradford street; and T. L. Bress, 153 Sumner avenue, Brooklyn.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BOOKS.

WORLD-ROMIC SYSTEM, MASTERKEY TO ALL LANGUAGES. Three books, 56c. LANGUAGES PUBLISHING COMPANY, New York.

BUSINESS OPPORTUNITIES.

FOR SALE — Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about \$65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. G 438.

FOR SALE — A three-press, well-equipped job plant; business past six months \$2,476.73; city of 40,000 in southern California; good opportunity for practical man and boy; snap at \$1,500. G 457.

FOR SALE — Half interest in, well-established linotype and make-up plant, connected with large pressroom; splendid opportunity for an experienced operator. G 463.

JOB-PRINTING OFFICE for sale cheap; in good county-seat of Indiana; price \$3,500. G 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — High-grade printing equipment as follows: Miehle presses — two 26 by 34, one 35 by 50, two 39 by 53 and two 43 by 55; Chandler & Price Gordons — five 8 by 12, six 10 by 15, four 12 by 18; Miller saw-trimmer with router and D. C. motor; D. C. motors for cylinders and Gordons with controllers, ¾ to 5 H. P.; Style 6-C 14 by 22 Colt's Armory, late style press; 11 by 25 and 17 by 25 Vandercook proof presses; composing-room equipment — stone frames, cabinets, stands, cases, large outfit of type sold in series, patent blocks, chases, galleys, etc.; also large stock cylinders, job presses, paper cutters and special machinery. Write for lists and tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

AT A SACRIFICE — Campbell cylinder press, 30 by 44, 2-revolution, front delivery, direct connecting motor (motor cost \$200), speed-control, rebuilt, \$500; Dexter folding machine, book and job, with direct motor, speed-control and drop-roll feed, \$300; can be seen in operation at 320 W. Main st., Norristown, Pa. JOHN HARTENSTINE.

FOR SALE — One 24 by 30 inch two-revolution Hoe cylinder press with steam and overhead fixtures; one 8 by 12 Gordon press; one 12 by 18 Peerless jobber; one 32-inch Gem power cutter; three composing stones and frames, and everything that goes to make a complete printing outfit. POSTOFFICE BOX 475, Mankato, Minn.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

FOR SALE — Whitlock two-revolution press, 4 form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRES-TON, 49A Purchase, Boston.

FOR SALE — Standard high-speed automatic press in excellent condition; 13 by 19; will sell for one-half of its present insured value, or less than one-fourth of present cost. OSCAR J. BROWN, 730 University block, Syracuse, N. Y.

FOR SALE — Two or three Colt's Armory presses, 14 by 22 half super-royal, in splendid running condition; these machines are as good as new to-day and will be sold at a sacrifice. THE ROYCROFTERS, East Aurora, N. Y.

DON'T KICK a job press or operate a heavy power plant to drive a linotype or light machinery; marvelous new invention does the work up to one-half H. P. for 1½ cents per hour. THE PEERLESS PRESS, Warren, Pa.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

LINOTYPE—Model 3 (rebuilt Model 5), No. 7286; also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. **SUNSET PUBLISHING HOUSE**, San Francisco, Cal.

WHITE PAGING AND NUMBERING MACHINE for sale; only slightly used and in excellent condition, but we have no further use for it; bargain price, and terms if desired. **SHAW-WALKER**, Muskegon, Mich.

LINOTYPE—Model No. 1, serial No. 8010, and Model No. 1, serial No. 8011; with 1 magazine, liners, ejector-blades, font of matrices (for each machine). **TRIBUNE PRINTING CO.**, Charleston, W. Va.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. **WALKER, EVANS & COGSWELL CO.**, Charleston, S. C.

FOR SALE—MIEHLE cylinder press, 39 by 53, complete with motor and controller. For information, write the **KALAMAZOO LOOSE LEAF BINDER CO.**, Kalamazoo, Mich.

FOR SALE—00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. **GREELEY PRINTER** of St. Louis, Mo.

LINOTYPE—Three Model 1 machines with complete equipment of molds, magazines and matrices. **NEW HAVEN UNION CO.**, New Haven, Conn.

FOR SALE—Humana feeder, nearly new, for 12 by 18 press; a bargain. **THE LEO HART COMPANY**, 200 Andrews st., Rochester, N. Y.

LINOTYPE—Model 2, serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. **ARYAN THEOSOPHICAL PRESS**, Point Loma, Cal.

LINOTYPE—Model No. 3, serial No. 10109; 1 magazine, assortment of matrices. **FORT WAYNE PRINTING CO.**, Fort Wayne, Ind.

FOR SALE—Bronzing machines, all sizes, all makes. Write for information. **ALLAN B. CROKE CO.**, 70 High st., Boston, Mass.

FOR SALE—Campbell pony cylinder press; takes sheet 19 by 28; \$225, and very liberal terms. **P. O. BOX 523**, Cincinnati, Ohio.

FOR SALE—Lino-typewriter, new, never used; list price \$50; sell for \$40 cash f. o. b. Chicago; first check takes it. **G 452.**

LINOTYPE—Model 1, serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. **METROPOLITAN PRESS**, Seattle, Wash.

INVENTION, patented (typecasting apparatus), to sell. **C. VASICA**, 371 14th av., Long Island City, N. Y.

HELP WANTED.

All-Around Men.

UNUSUAL OPPORTUNITY FOR ALL-AROUND JOB PRINTER—Printer seeks partner in very profitable two-man job office in Northwest; beautiful growing city of 10,000; only 12 years old; ideal climate; must be thoroughly competent—seeking man, not money; business aggregates over \$10,000 per year and free of indebtedness; paid for out of profits; terms can be arranged with the right man. Send full particulars first letter. **G 445.**

Bindery.

WANTED—Paper ruler; first-class man; one with binding experience preferred; state fully experience, last employment, age and wages. **A. J. LAUX & CO.**, Lockport, N. Y.

WANTED—Bookbinder, first-class all-around man. **A. J. LAUX & CO.**, Lockport, N. Y.

Composing-Room.

PRINTING—New York city concern wants expert composing-room foreman, qualified to handle high-grade catalogues, advertising and publications; only high-class men fully experienced in modern composing-room methods considered; to the man with executive ability and foresight, capable of laying out fine typography and who knows how to organize a force to produce it, we offer an unusual opportunity; union shop. Write fully in confidence, giving experience and references. **G 458.**

WANTED—First-class stone and O. K. position man; must be good, all-around printer, one used to high-class catalogue, booklet and color work; good, steady position for suitable man; union. **G 446.**

WANTED—Printing salesman to work Atlanta, Ga., and near-by towns; one that wants interest preferred; former employee on this job made \$35 and \$40 a week. **G 459.**

Office.

BOOKKEEPER WANTED, qualified by previous actual experience in large printing-office; either sex; must be no doubt as to ability and references; one who can also estimate desirable. **G 343.**

Photoengraver.

PHOTOENGRAVER—Half-tone and color etcher wanted to handle high-grade mechanical and color work; only A-1 workman apply; must be non-union; state fully salary and experience. **G 96.**

Salesmen.

WANTED—I want an intelligent printing salesman. Where is the most intelligent man in America in this line? **GENERAL PRINTING CORPORATION**, Fort Wayne, Ind.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

HIGH-GRADE BINDERY MAN of wide experience, thorough knowledge of all branches of bindery work, is open for position as foreman or superintendent of mechanical departments in an up-to-the-minute plant; would undertake work of improving quality of product in plant desiring to build up reputation for high-class work; if you are seeking a practical man, one who knows how to handle his help, how to lay out and produce the highest grade of work with the greatest efficiency, estimate accurately, and who will work for the best interests of his employers, I can fill your position; best of references from leading firms in the business. **G 422.**

BINDERY FOREMAN, 20 years at trade, practical workman at all branches, understanding estimating and the management of help, who is now in business and has a chance to sell out, would like to get in touch with eastern firm needing same; best of references. **G 451.**

BINDERY FOREMAN of exceptional ability seeks a position with a medium-sized modern plant doing county, bank and commercial work; references exchanged. **G 220.**

BINDERY FOREMAN, with thorough business experience, good executive ability, able to run a bindery to best advantage, wants position. **G 410.**

POSITION DESIRED as foreman of bindery; can handle large or small shop; familiar with all classes of work. **G 443.**

Composing-Room.

OPEN FOR ENGAGEMENT—Composing-room superintendent or foreman who can make good; familiar with all kinds of book, catalogue and general commercial printing, capable of efficiently handling large force, good executive and producer from the word go; union; married, 35 years old; investigation of past record invited; first-class references. If you require the services and cooperation of a real live head for your department, write fully, stating your needs and proposition. **G 437.**

ALL-AROUND MAN, competent stoneman and compositor; several years' foreman's experience; in present position for a long time and closely associated with high-grade printing in one of America's best plants; seeks change of climate account wife's health; references. **G 406.**

OPEN FOR ENGAGEMENT—A-1 proofreader, who is a practical printer with 20 years' experience, seeks position in Chicago; able to take charge of proofroom or composing-room; can make translations in German and French; past military age; married. **G 454.**

LINOTYPE OPERATOR in German, English, French, wants position; German daily preferred, but also weekly accepted with jobwork in English and eventually helping on case and make-up; union; state scale. **G 441.**

AMBITIOUS TWO-THIRDER, 3½ years' experience, 2 years' high school education, seeks situation with firm doing good grade of work where he can finish trade; jobwork preferred. **G 448.**

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

MONOTYPE MACHINIST, with long experience and at present employed in a large plant, desires a change; Philadelphia or New York preferred; references exchanged. G 435.

JOB COMPOSITOR seeks position; neat and up-to-date on job display; age 25, union. G 436.

Managers and Superintendents.

WANTED — Position as superintendent or composing-room foreman in medium or large plant east of Mississippi River; now employed as superintendent of \$60,000 plant, giving entire satisfaction; several years' experience in estimating, thorough knowledge of modern efficiency methods and Standard cost-finding system; 30 days required before change. G 447.

COMPOSING-ROOM FOREMAN of large plant seeks change; has full responsibility of laying out and directing work; 17 years' practical experience; I. T. U. graduate who has ability, initiative, reliability and never fails to get results; union. G 450.

Pressroom.

PRESSROOM FOREMAN, practical mechanic and executive, fast producer of the finest grade half-tone, color, catalogue, booklet and commercial work, 18 years' experience, best references, would consider position where there would be a chance for a future; I am a hard worker, good economist and systematizer; will go anywhere. G 449.

POSITION WANTED by a first-class pressman on the best grades of color process and half-tone work, also catalogue printing; several years' experience; have had charge of pressroom; prefer location in small town. G 249.

JOB AND PONY PRESSMAN to take charge of job-press department, who insists on clean work handled economically and intelligently; prefer locating within 150 miles of Fort Wayne, Ind., but not in Chicago. G 440.

SITUATION WANTED — Pressman; first-class mechanic; 18 years' practical experience on all kinds of black and color work; 38 years of age; steady and reliable; can take charge. G 210.

POSITION as head pressman on Scott rotary perfecting press on magazine or catalogue work; union; strictly sober and steady; can give references; East preferred. G 444.

SITUATION WANTED by first-class cylinder pressman; can take charge of medium-sized office outside Chicago; best of references. G 369.

FIRST-CLASS CYLINDER PRESSMAN wishes steady position; married, reliable, sober. G 455.

Proofroom.

WOMAN PROOFREADER, union, desires permanent situation; experienced in all classes of work; can read several languages. G 442.

Salesman.

MIDDLE-AGED PRINTING MAN with extensive experience in the printing industry wishes to make a change; first-class salesman; knows the game thoroughly; estimator and a No. 1 judge of paper and prices; will get you best results if satisfactory arrangements can be made; East preferred. G 456.

Service Man.

SERVICE MAN, competent artist, direct advertiser and salesman, wants connection with first-class printing-house who believe in the selling value of their own product; fully capable of directing high-class service department and sales force; married, employed, and love my work, but seek larger field with real print-shop alive to demands of modern business. G 439.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 St. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller, 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typesetting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typesetter, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter—Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 42 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Quality-Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
For CATALOGUES, ADVERTISEMENTS or any other purpose.
GATCHEL & MANNING
SIXTH and CHESTNUT STREETS
H. A. GATCHEL, PHILADELPHIA, C. A. STINSON, Vice President

THE ROGERS LOCKING QUOIN CANNOT WORK LOOSE
DELIVERED IN U.S.A.
\$1.75 PER DOZ.
E. B. ROGERS, 22 FOUNTAIN ST., ORANGE, MASS.

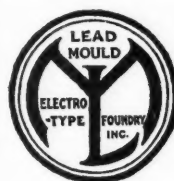
The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City

**THE SEAL OF GOOD****ELECTROTYPES**

that give the maximum wear and require the minimum make-ready.

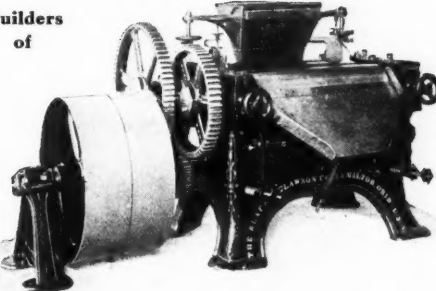
*"Where
Electrotyping
Is a Fine Art"*

Lead Mould Electrotype Foundry, Inc.

504 West 24th St., New York

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.

Builders
of

**INK GRINDING MILLS with 3 Chilled Iron Rolls**

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches

With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery

Please Mention THE INLAND PRINTER When Writing to Advertisers.

OPPORTUNITY FOR A PRINTER!

Chance for man of proven ability to take over \$50,000 plant with comparatively little cash.

Here is a chance for an aggressive, business-getting printer of good standing and proven ability to strike out for himself and take over at a sacrifice price a \$50,000 printing plant, practically paying for it out of the profits.

In the thriving 100,000 city of Chattanooga there is an old-established plant, the equipment of which cost \$50,000. At an impartial inventory, charging off all depreciation liberally, it inventories at \$26,500. Plant includes three cylinder presses, eight jobbers, auto press, linotypes, exceptionally well-equipped bindery.

Plant is now running. Has been doing \$50,000 a year. Under aggressive leadership it can easily do upwards of \$75,000. Chance to develop existing loose-leaf business.

Small Cash Payment

Has an excellent good-will, is not run-down. Equipment is as serviceable as new. The point is, it's owned by a bank and the bank will consider *ability* in this trade more than cash. Although the buyer must have sufficient capital, \$5,000 to \$10,000, on which to operate and make a small payment down.

The bank holds separately \$16,000 assorted printing paper stock, from which new owner can buy paper as needed.

This is a businesslike opportunity for a business man to get a plant at actual appraisal value on favorable terms. To get in touch with the owners, address, "Printer," care

NELSON CHESMAN & CO., Chattanooga, Tenn.



System of Automatic Temperature Control

LINOTYPE MONOTYPE STEREOTYPE MATRIX TABLE

The efficiency of your entire plant is in direct ratio to the equipment you employ.

No obsolete machine or instrument can compete successfully with the up-to-date equipment used for a like purpose.

The skill of your operators is in direct ratio to their environment as it exists in your plant. The essentials of this environment are not the wall decorations or the lighting effects. The essentials deal directly with the up-to-dateness of the equipment and routine methods you employ.

If you think we can not increase the efficiency of your plant by the means we employ, you are mistaken and if you raise the question with us, you will know why.

We guarantee the equipment we furnish and service we render. . . We invite your bona-fide inquiries.

H. E. GILBERT CO., Inc.

50 Church Street, New York, N. Y.

A Big, Practical Book on TYPES and TYPE ARRANGEMENT—Usable a Lifetime

Second Edition—Improved, Revised, Enlarged

The Art & Practice of Typography

By EDMUND G. GRESS

TWENTY-EIGHT CHAPTERS—615 high-class Type Arrangements, of permanent goodness and mostly in color—Forty full-page inserts—Nearly 100,000 Words of Text, directly relating to examples shown—A remarkable collection of the best work of many of America's best Typographers, with practical analyses and applications.

An entirely New Chapter on TYPE-FACES discusses standard representative type-faces, development of the Roman type-face, the serif, thick-and-thin strokes, ascenders and descenders, proportion of letters, legibility, space between words and lines, length of lines, Italic, Text, Block, Bold and Ornamental Types. Every statement is illustrated. This chapter is a book in itself.

NEW CHAPTERS are on the typography of Newspapers, Periodicals, House-Organs, Blotters and Package Labels. These chapters have been greatly altered: Booklets, Catalogs, Announcements, Letterheads, Billheads, Business Cards, Posters, Adver-

tisements, Imprints. Other chapters are entitled: The Layout Man, Harmony and Appropriateness, Tone and Contrast, Proportion, Balance and Spacing, Ornamentation, The Typography of Books, Programs, Tickets.

The chapters on the HISTORY OF TYPOGRAPHY, well illustrated with type arrangements, and especially valuable, include When Books Were Written, The Origin of Typography, The Spread of Typography, Typography in Colonial Days, Typography in the 19th Century. Interestingly written and illustrated. Necessary information for the typographer.

There are shown in an Appendix, printed in brown halftone, more than one hundred attractive HOLIDAY GREETINGS.

A Paying Investment · Hundreds of Ideas · Order Now

Strongly bound in cloth, 9½ x 12½; 300 pages, \$6.00; postage and packing 45 cents extra

OSWALD PUBLISHING COMPANY, *Books About Printing*, 344 West Thirty-eighth Street, New York

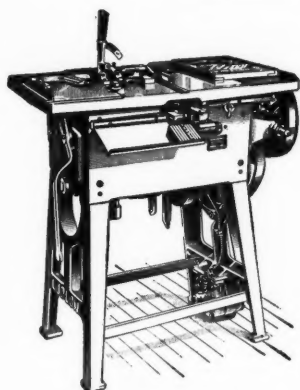
The W. F. HALL PRINTING CO. produces its Display on the

LUDLOW TYPOGRAPH

"Four Times as Fast as Hand Work"

A Few Users of the
Ludlow Typograph

MARTIN PRINTING COMPANY
 Cleveland, Ohio
 E. T. MILLER COMPANY
 Columbus, Ohio
 JOHN J. RIEHL PRINTING CO.
 Cleveland, Ohio
 DUNHAM PRINTING COMPANY
 Portland, Ore.
 PROMPT PRINTING COMPANY
 Cleveland, Ohio
 W. F. HALL PRINTING COMPANY
 Chicago, Ill.
 PETERSON LINOTYPE COMPANY
 Chicago, Ill.
 KELLEY TYPESETTING COMPANY
 Topeka, Kan.
 LAIDLAW-SMITH TYPESETTING CO.
 Newark, N. J.
 CHICAGO EVENING NEWS
 Chicago, Ill.
 LYNN DAILY ITEM
 Lynn, Mass.
 PHILADELPHIA NORTH AMERICAN
 Philadelphia, Pa.
 INDIANAPOLIS NEWS
 Indianapolis, Ind.
 TOLEDO NEWS-BEE
 Toledo, Ohio
 PORTLAND OREGONIAN
 Portland, Ore.
 SAN FRANCISCO DAILY NEWS
 San Francisco, Cal.
 MILWAUKEE JOURNAL
 Milwaukee, Wis.
 COLUMBUS DAILY MONITOR
 Columbus, Ohio
 CINCINNATI POST
 Cincinnati, Ohio
 INDIANAPOLIS STAR
 Indianapolis, Ind.



LUDLOW TYPOGRAPH
 casts display type on slugs up to 48-point
 without mold change.

"At this writing, we have eighty men making up the pages of Montgomery Ward Catalogue, and all the display lines for these eighty men are being set on our two Ludlows. When you consider this is about *four times as fast as hand work*, considering the ease of handling, etc., and that we do not tie up anything but metal in these pages, you will realize the saving is very great."

Writes E. M. Colvin, Vice-President

W. F. HALL PRINTING CO.
 CHICAGO, ILLINOIS

Put YOUR Display on Ludlow Slugs. It is "four times as fast as hand work"—and besides, you recover the enormous loss due to hunting, picking and turning for sorts.

The Ludlow Typograph provides unlimited material and will automatically duplicate lines for multiple forms—eliminating cost of electrotypes.

Every Ludlow slug-set line is a line of display type distribution gained.

Write for Descriptive Literature

Sole Selling Agents

Mergenthaler Linotype Company
 TRIBUNE BUILDING, NEW YORK

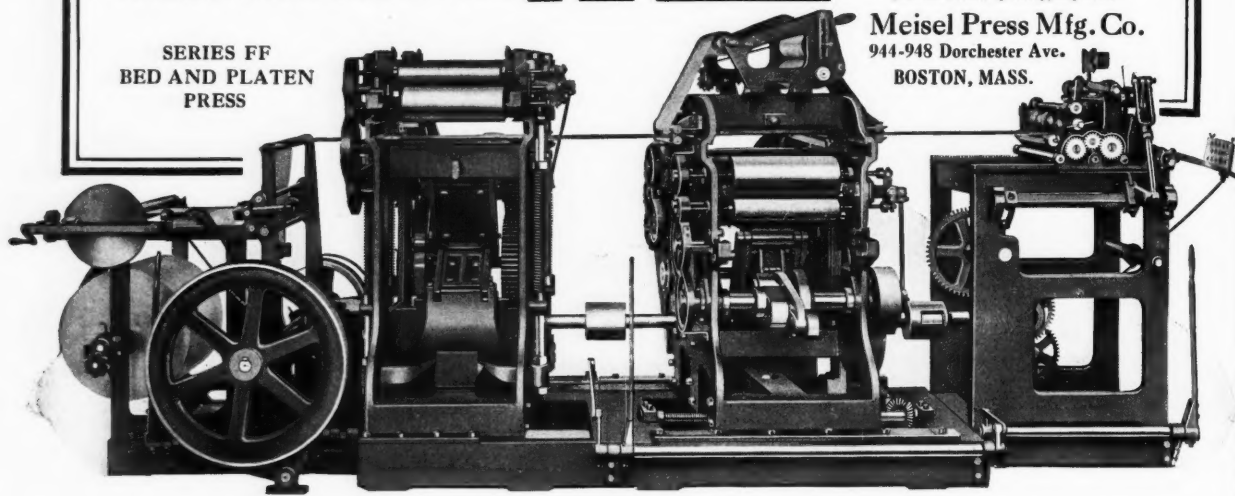
CHICAGO 1100 South Wabash Avenue
 NEW ORLEANS 549 Baronne Street
 SAN FRANCISCO 646 Sacramento Street
 TORONTO. . . Canadian Linotype, Limited, 68 Temperance Street

More than a Press!

A Perfecting Machine for Job Work

IT PRINTS IN COLORS,
NUMBERS, PERFOR-
ATES, PUNCHES AND SLITS AT ONE OPERATION!

SERIES FF
BED AND PLATEN
PRESS



Adaptable to a wide variety of work
Places you in a restricted class—perhaps, in your territory, in a class by yourself.

Enables you to **SPECIALIZE**—and specialization means less competition and *more profits*.

Efficiency, the elimination of waste motions and lost effort, is the rule of the hour.

Protect your business for the future—assure its growth—by investigation of the superiority of **MEISEL PRESSES**.

Tell us your needs and we will suggest the means of satisfying them.

Meisel Press Mfg. Co.
944-948 Dorchester Ave.
BOSTON, MASS.



PARSONS

has created
this helpful book
for you

Helping Both Compositor and Salesman

"What's the best layout and color scheme for this letter-heading?" asks the compositor. The Parsons Handbook of Letterheadings is ready with authoritative advice and practical diagrams. And many a salesman has landed a wavering customer by offering to duplicate one of the splendid speci-

mens shown in this book. Your men will *know* good letter-heads when they have mastered the contents of this text book.

How to get it. For a limited time we will send one copy free of charge, to the proprietor of any printing, lithographing or stationery firm. To all others 50c postpaid.

Parsons Paper Co., Box 44, Holyoke, Mass.

What of the Future?

Your business demands that you consider most seriously "*Conditions after the War.*" Take this opportunity of gaining information that will prove of great value.

RUFUS R. WILSON, *Secretary of the National Association of Cotton Manufacturers*, will deliver an address on

"Conditions after the War"

Before the

Thirty-First Annual Convention

of the

United Typothetae and Franklin
Clubs of America

at the Congress Hotel, CHICAGO

September 17, 18 and 19

As this is to be a strictly business Convention without entertainment features, a *Convention Service Bureau* will be maintained at the General Offices, Room 550, 608 South Dearborn Street, Chicago, for the convenience of visitors in making advance reservations for desired forms of entertainment, or to serve in any other way. Come to Chicago in September.

Howard Bond

WATERMARKED

The moderate price and unexpected quality will appeal to you.

Send for Prices and Samples of White and 13 colors.

Parker, Thomas & Tucker Paper Co.

535-539 South Franklin Street, Chicago

Wing-Horton Mailers

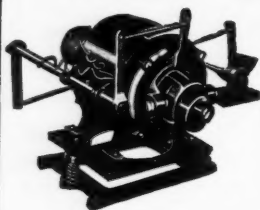
Are Still in Demand

Really we are almost too busy filling orders to afford the time to say so.

We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer
GREENFIELD, MASSACHUSETTS

THE "KAZOO" MOTOR



Perfect **variable speed** control with alternating current.

Write for our book on Printing Press Motors.

R. P. WARNER ELECTRIC COMPANY
KALAMAZOO, MICHIGAN

Established 1892

Brock & Rankin,

INCORPORATED

619 SOUTH LA SALLE STREET
CHICAGO, ILLINOIS



BOOKBINDERS
TO PRINTERS AND PUBLISHERS

EQUIP WITH THE BEST

Nicholas Chauvin stuck to Napoleon after the Little Corsican was politically buried; hence "CHAUVINISM." Don't stick to your old type, obsolete machinery, inferior goods; don't be a Chauvinist; we have the goods to make it profitable for you to discard your (perhaps) inferior equipment and replace it with the best

Modern Type, Babcock Cylinders, Jobbers, Cutters, Motors

*We are at your service
Examine your needs and call on us*

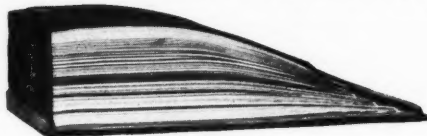


BARNHART BROTHERS & SPINDLER

CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE

Set in College Oldstyle, Caslon Oldstyle and Caslon Oldstyle Italic Border No. 708

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York



HANDLER & RICE
CUTTERS & PRESSES
CLEVELAND, OHIO.



Ruled and Tabular Printing Forms

Better Work at Reduced Cost done with **MATRIX RULED FORM AND TABULAR DEVICES** on Linotypes and Intertypes
Slugs cast ready for forms—No high rules—No bending of rule-holding lugs—No punching of holes in slugs—No worry about rules pulling off on printing press—No costly hand-work.

Debit	Credit	Total							
\$1224 00	\$2289 00	\$3227 00							
1224 00	2289 00	3227 00							
1224 00	2289 00	3227 00							
1224 00	2289 00	3227 00							
1224 00	2289 00	3227 00							
1224 00	2289 00	3227 00							
1224 00	2289 00	3227 00							

MATRIX RULED FORM AND TABULAR CO.

Touraine Building, Fort Worth, Texas

Denney-Made Tags

SAVE real money for the Printer!

They're made and printed to your order at one operation—laid down in your own shipping-room at smaller cost than you can print them in your own plant. **That means greater profit.**

Write for details of our service to printers

DENNEY TAG CO., West Chester, Pa.



The Hancock Type Tie-Up

ON TYPE. It's better and quicker, and more secure. Are you going to keep on keeping on—with string? Literature and sample for 10 cents.

Made and sold by **H. H. Hancock**, Lynn, Mass.

An Added Monthly PROFIT

Appearance of our Neat Cards in Case



to the average printer and dealer handling our *Peerless Patent Book Form Cards* is indicated by our records as

Averaging \$75.00 per Month

That is only the indicated *direct* profit, while the *indirect* profit growing out of the printer's ability to give his customer the best the world affords in cards, by orders for other high-class work (and high-class work is

always the most profitable), probably many times multiplies that sum. You just can not afford to ignore the trade-winning possibilities and certainties which the handling of these cards means. *Write To-day for Samples and Prices.*

The John B. Wiggins Co. Established 1857

Engravers, Plate Printers, Die Embossers, 1104 S. Wabash Ave., CHICAGO

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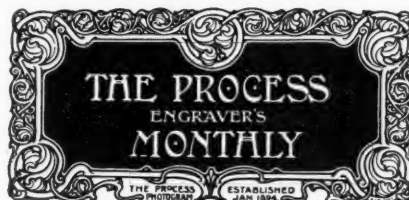
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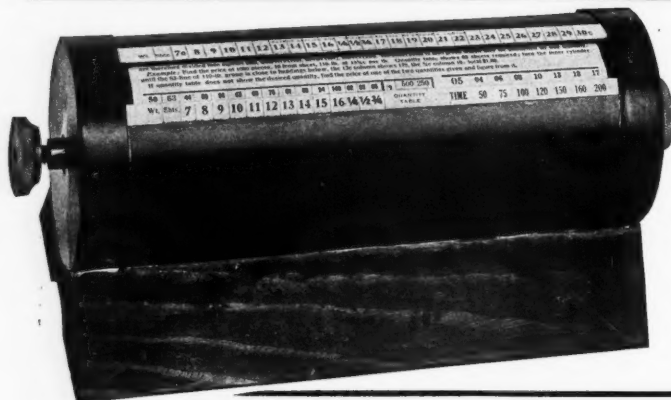
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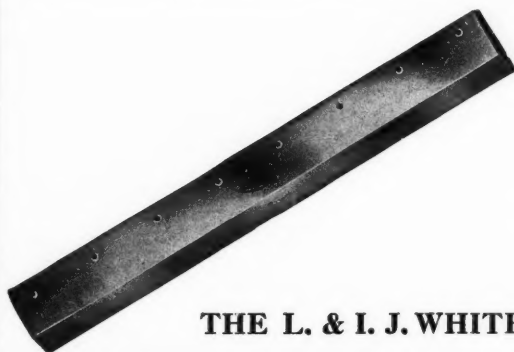
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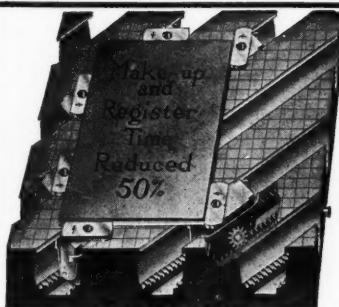
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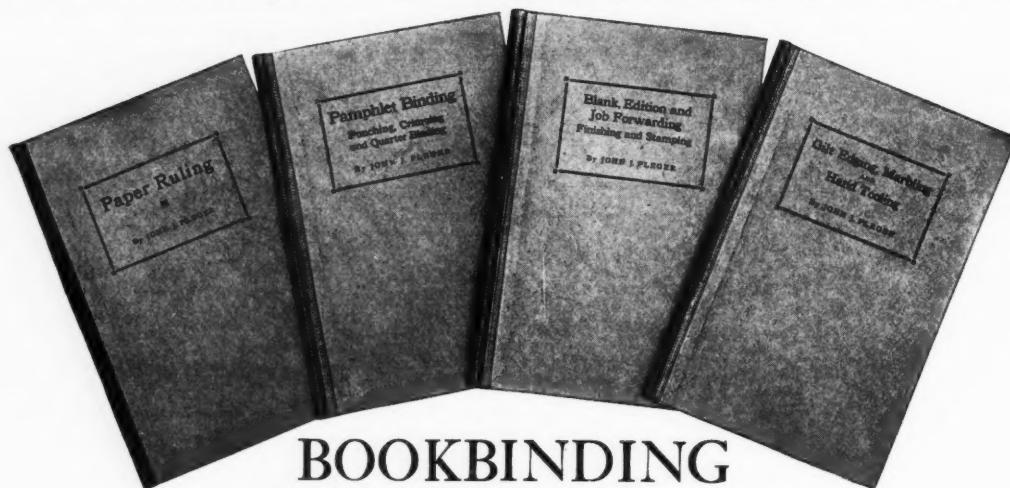
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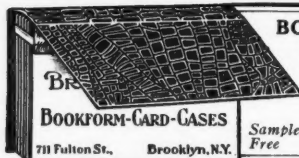
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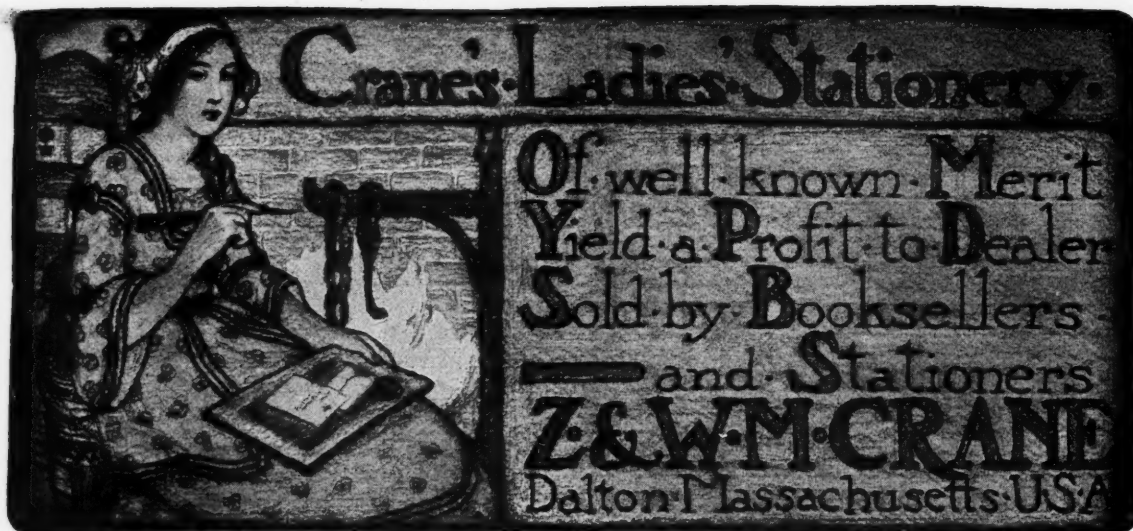


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If you will bring your problems to us we can tell you what sort of press equipment will best meet your requirements.

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*means a change to more advanced methods
and increased efficiency all along the line*

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We have built many different styles of magazine and catalogue presses and are sure we can furnish one to meet your requirements.

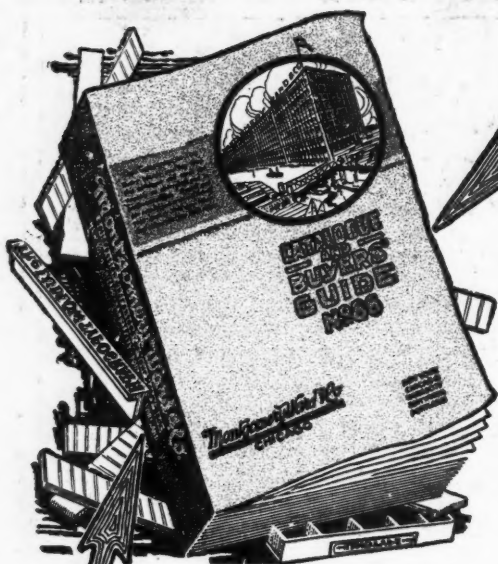
Or if none of our presses are suited to your particular needs, we will tell you just as frankly.

*Our counsel places you under no obligation but
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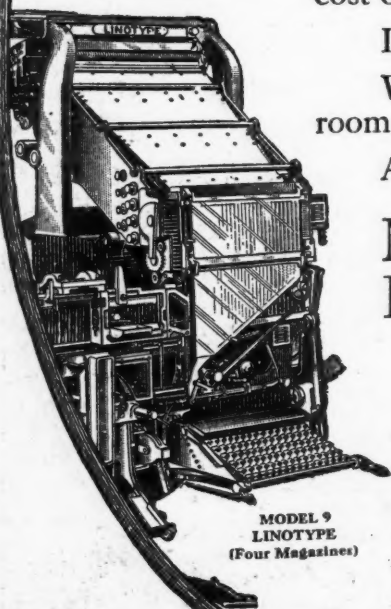
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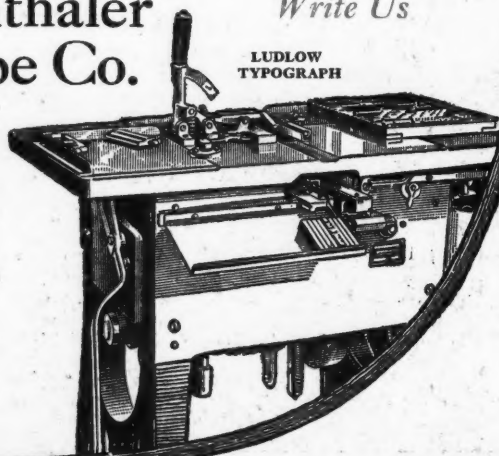
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